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California *Arts & Architecture*



A

Courtesy of Bryan and Brandenburg, Engravers

From a sketch by Maurice Braun

October 1929

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*The Freda Maytag Home, Broadmoor, Colorado Springs, Colorado
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THE Pierre shale clays of Colorado are responsible for the individual coloring and texture of Heinz Mission tiles — and more particularly for the fact that these tiles do not shine. For these are the finest clays in the world for tile making and it is due to their unusual composition that Heinz tiles go through the kilns without vitrifying.

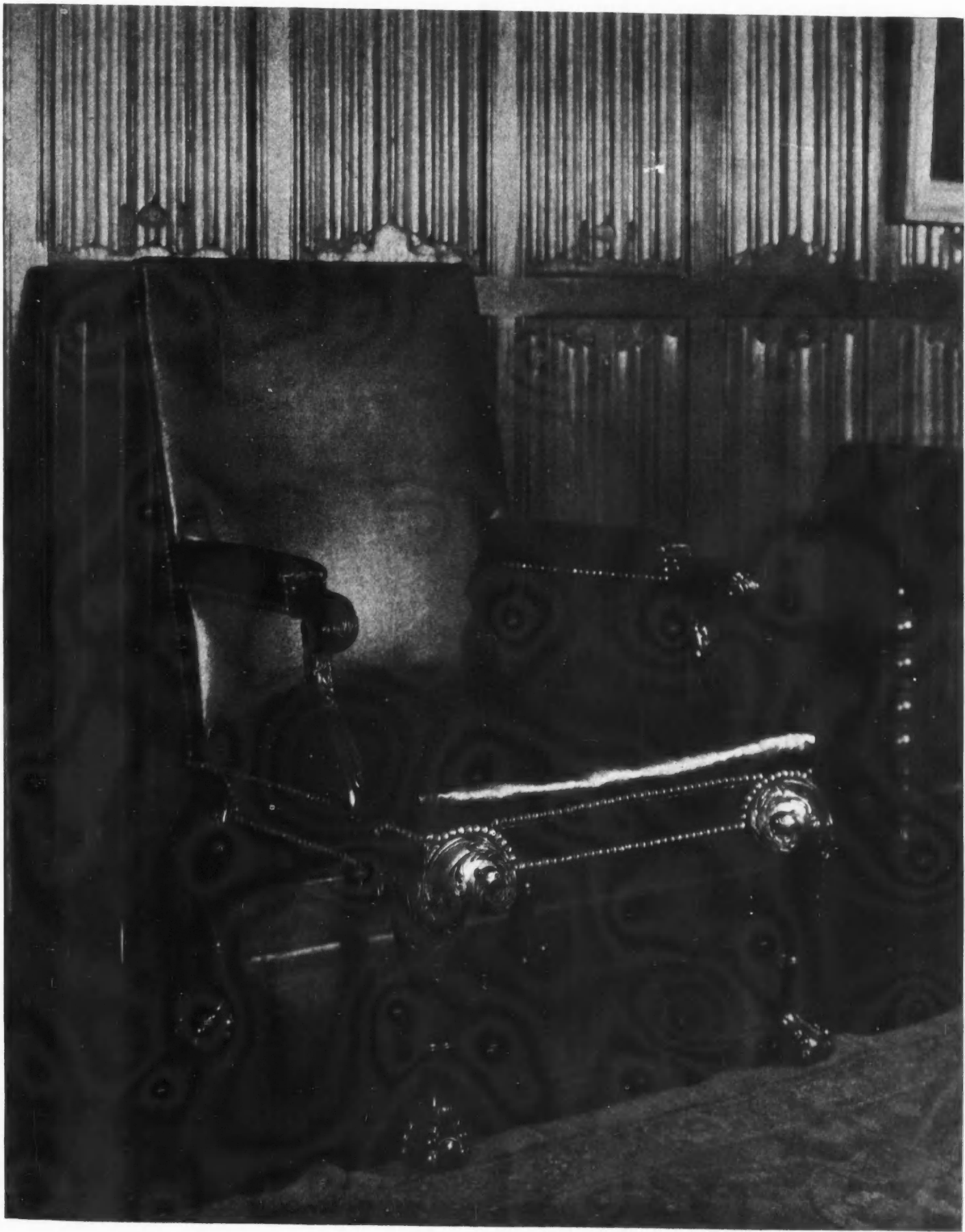
Architects in every part of the country have been attracted by the distinctive qualities of these tiles and have found use for them on many homes of the kind portrayed here. If you wish tiles that are unique in their light red coloring and of a texture that faithfully resembles the genuine “hand made” of Old Spain, we believe you will find exactly what you are searching for in Heinz Spanish Mission Tiles.

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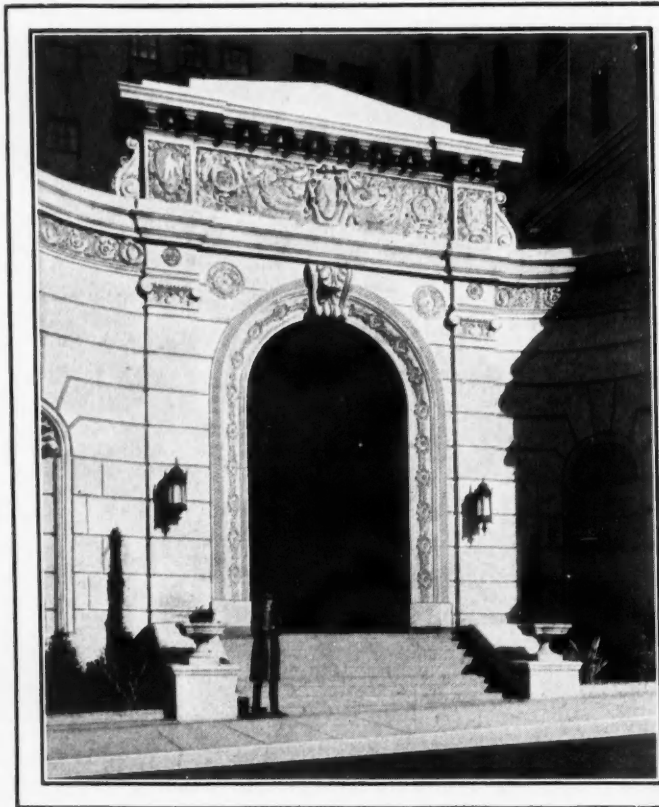
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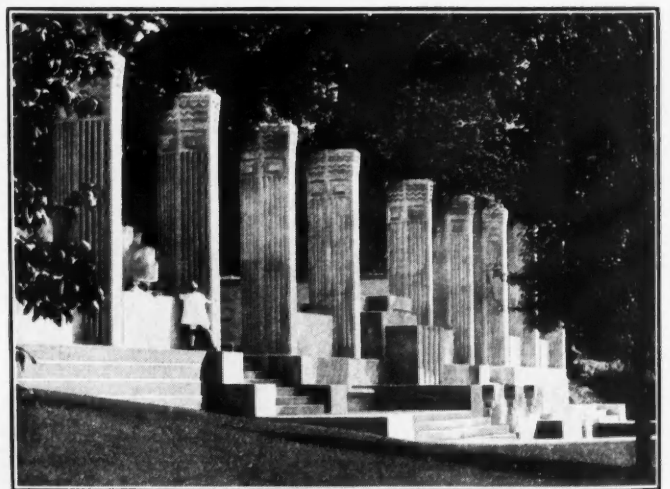
CALIFORNIA

These Beautiful Effects

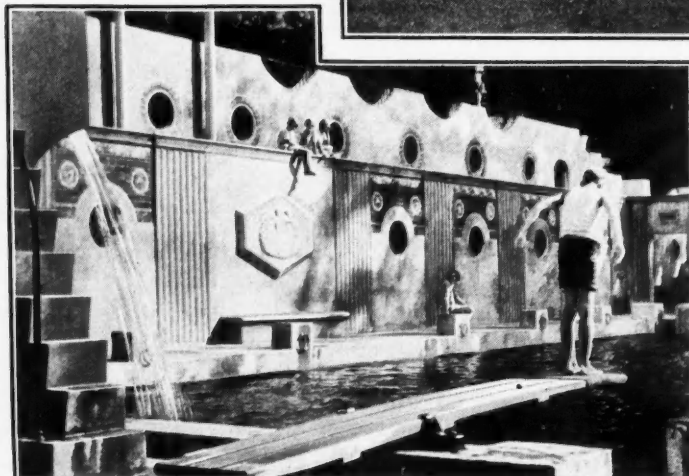


The entrance to the Arcady Apartments in Los Angeles, is a striking example of the ornamental beauty attainable in monolithic concrete. Walker and Eisen, Architects, Los Angeles.

Appreciation of concrete and its advantages, both from the structural and artistic standpoints, is rapidly growing. New examples of the wide latitude of design permitted by this plastic material constantly demonstrate its possibilities.



Classic in inspiration but modern in conception, the approach to this Swimming Pool at Green Hill Farms Hotel, Overbrook, Philadelphia, is a tribute to the monolithic technique. Solid concrete construction gave the architects ample scope for the creation of a beautiful and original setting for the pool proper. Harry Sternfeld, Philadelphia, and John Irwin Bright, Ardmore, Pa., Architects.



Swimming Pool Photographs by Sigurd Fischer, New York City

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Achieved in Solid Concrete -decorations cast integrally with the structure



This modern factory building, the plant of the Southern Biscuit Works at Richmond, Va., demonstrates the combination of true beauty with the purely practical in reinforced concrete construction. The picture at the left shows also how splendidly a concrete exterior lends itself to flood lighting. Francisco and Jacobus, Architects, New York City

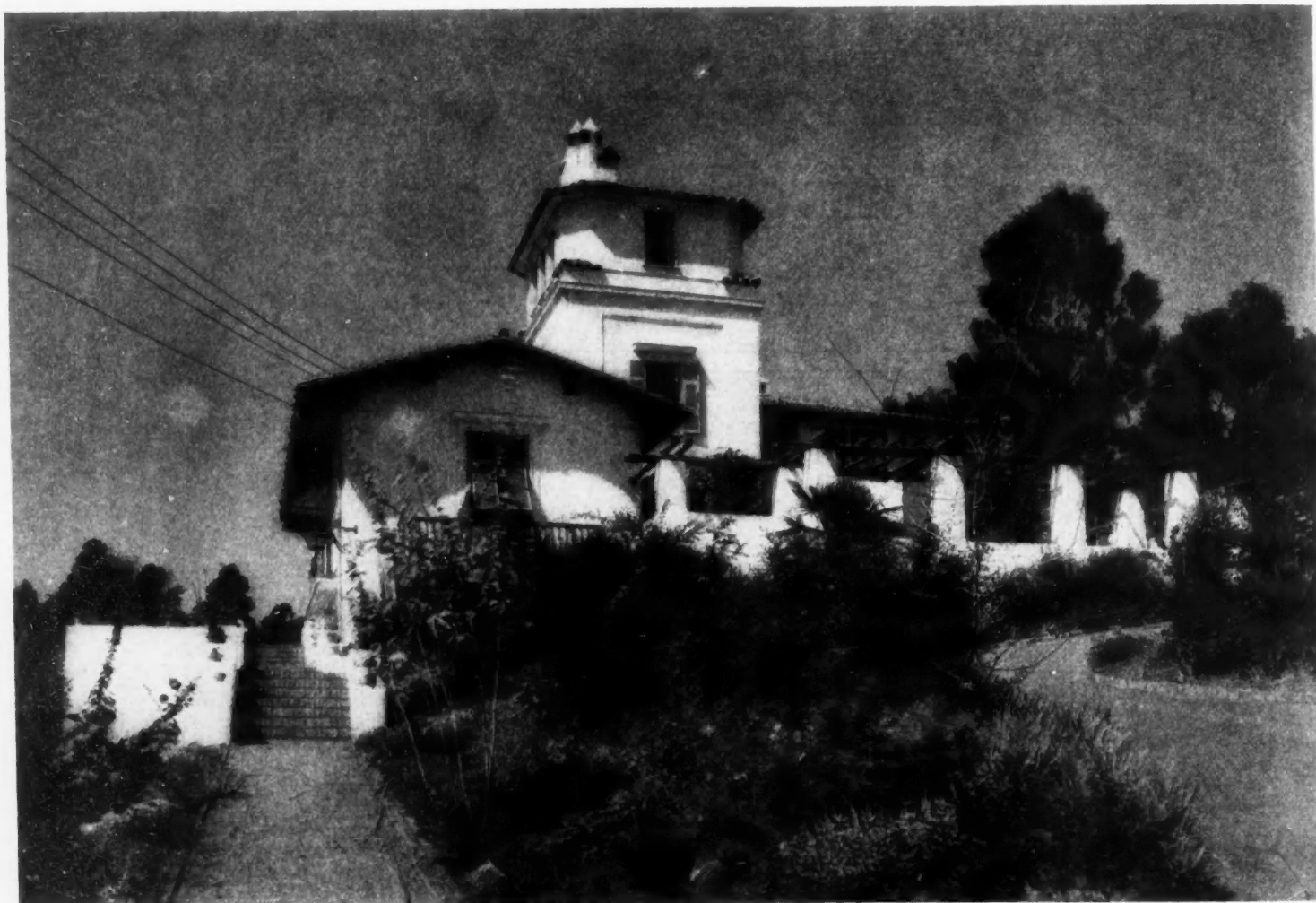
MONOLITHIC concrete construction—the placing of concrete to form an edifice which is, in effect, a single stone—today offers possibilities undreamed of a few short years ago.

Wide latitude, both in design and embellishment, is permitted by the monolithic technique. Ornamentation is cast as a part of the structure. Colors and wall textures may be simply controlled. The new elements of design associated with modern architectural thought are easily executed.

The structures pictured here—from swimming pool to factory—show the possibilities of monolithic concrete. The main walls and the exterior decorations were moulded in place. Harmonized beauty results.

Modern concrete architecture—beautiful, economical and firesafe—is an interesting study. We will gladly assist those who desire to go further into it. Complete data and references await your request.

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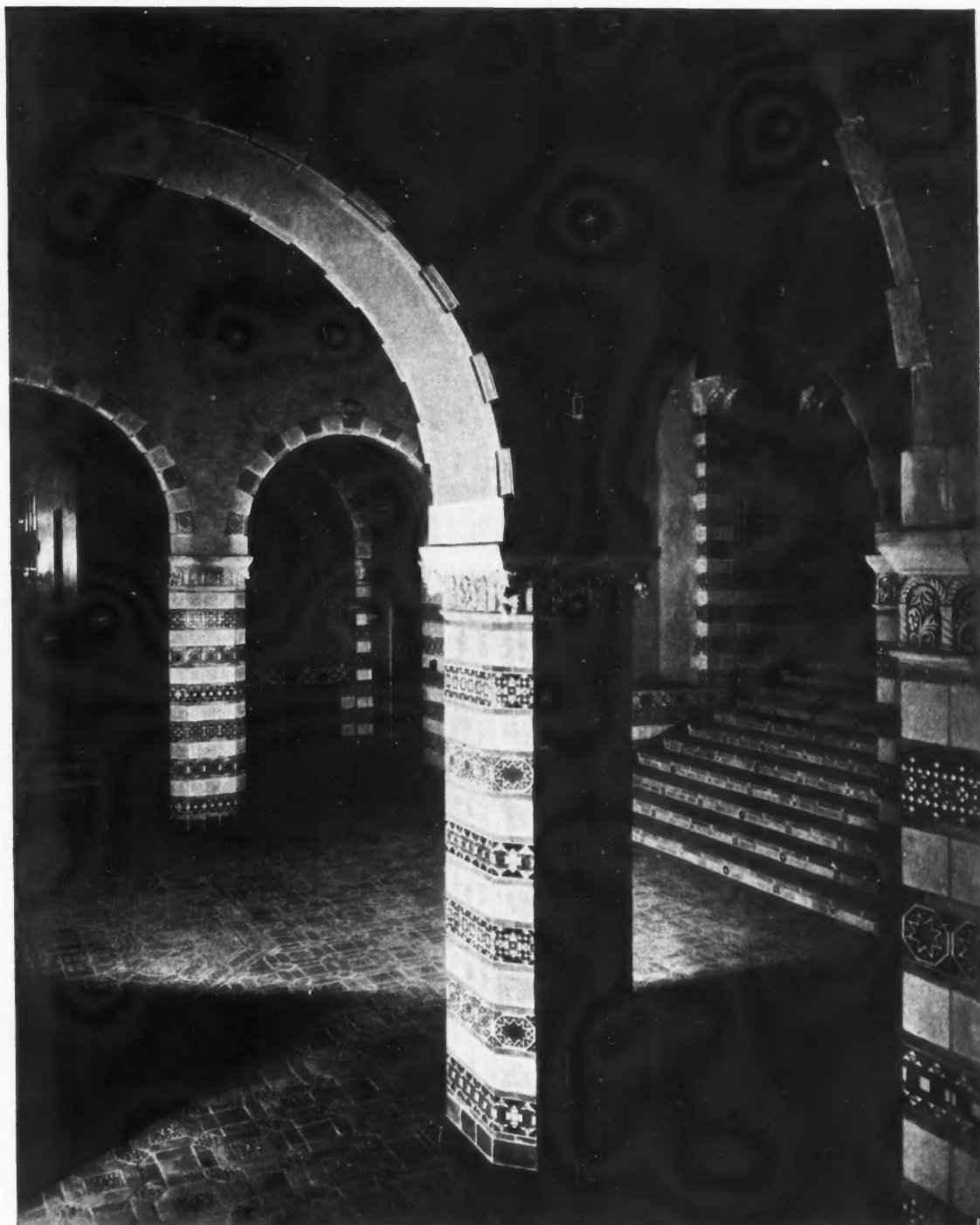
This beautiful Mediterranean type home in the hills of Berkeley, California, is crowned with Ramona Tile. The architect chose the lighter shades and the tile are fastened in place by copper wire and nails under the skillful hands of our own workman. Placed among such surroundings of flowers, trees, and hills the richness of "Ramona's" colorblend is particularly pleasing.

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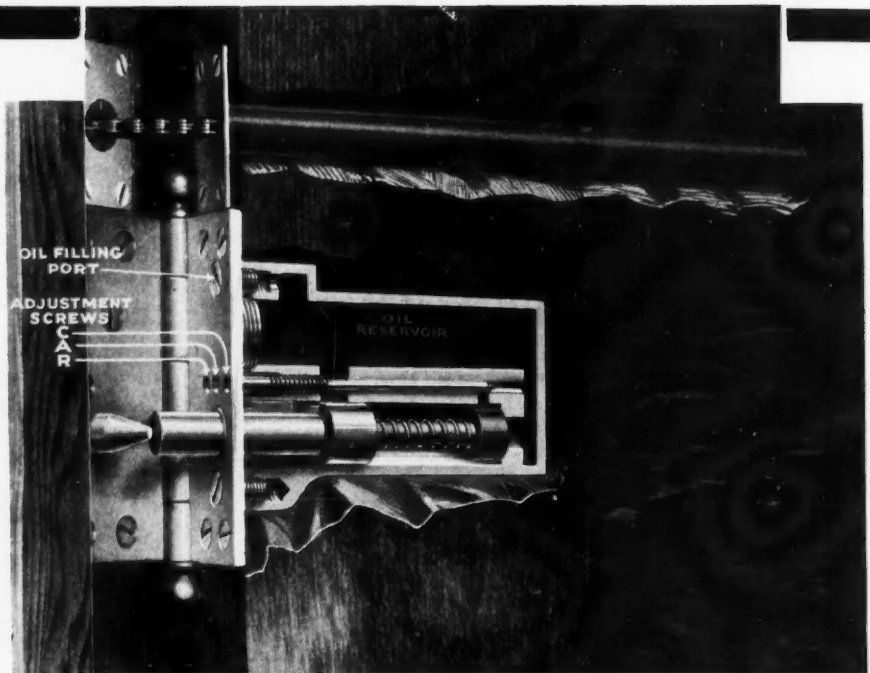
MODEL B—Medium size for interior doors, 1 3/8" to 1 5/8" thick.

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OLD MEISSIEN PORCELAIN

WE are so accustomed to calling this ware "Dresden" that many people do not know it by any other name. But the real Meissen china, or porcelaine, to give it the proper term, was made at the famous factory on the Elbe about fourteen miles from the city of Dresden.

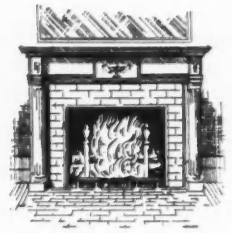
The discovery of making hard paste, for which this factory was noted, is credited to Johan Frederick Bottger, a chemist. By accident he discovered a white earth which he analyzed, thinking it would furnish a better substitute for the wheat flour then generally used for powdering wigs. His analysis showed it had the properties of kaolin which he needed to complete his true porcelaine on which he had been experimenting for some time. He established a factory with other potters who had been associated with him in his experiments in 1707 under a grant from the King of Prussia.

The true Meissen porcelaine was made from 1710 onward and without much change until Bottger's death in 1719. The works then came under the management of Johan Gregor Herold. Under his control the factory made a steady advance in the quality of the product turned out. Herold, who was also a painter of recognized merit, engaged the services of Johann Joachim Kandler, the sculptor. The two, painter and sculptor, made substantial improvements in the form and decoration of the porcelaine and much that was splendid was produced during their regime. It was Kandler who introduced the beautiful ladies with immense crinoline lined skirts. These dainty figures are perhaps the best known pieces in the ware, but beautiful and elaborately decorated vases and dinner services were also made. Kandler also introduced the baroque ornament in relief and we find flowers, birds, and foliage applied to the body of the china pieces.

The earliest ware was decorated in blue, and Oriental designs were the rule. This was gradually succeeded by the Occidental; and Herold proved he could paint on porcelaine in colors as well as in blue. After 1740 the rococo style of the French came into vogue at the Meissen works, and we have the well known shepherds and shepherdesses and various other forms of the art under the French influence.

During the latter part of the 18th century the factory lost the prestige it had once held and no longer ruled in the world of ceramics. This was in part due to the heavy hand of the German rulers, who, at the expense of the people, had used the royal prerogative of taking heavy toll of the productions for themselves and their favorites. This was followed by the Napoleonic wars which swept through Europe bringing a condition under which the arts were submerged. The works under several masters, lasted until 1813, when the collector's interest ceases.

The marks on Meissen porcelaine are best understood as the "crossed swords". This mark in blue under the glaze was not used regularly until 1725, but became the only mark used in 1740. The swords are taken from the Electoral Shield of Saxony. The swords with a "K" represent the initials of the



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artist Kretzschmer. The star between the hilts was used during the Marcolini period. The initials "A R" are for Augustus of Saxony, and pieces so marked are supposed to be the earliest made. The wand of Aesculapius is no doubt significant of Bottger's science of chemistry. It was used from 1727-35. Pieces are often found with a cut across the swords which indicate that these were decorated outside of the factory. When a piece was defective, two and three cuts were made. Modern ware has the word "Dresden" stamped over the glaze.

Many of the old designs are reported today and while the workmanship is not as fine as that of the old, there is an attractiveness in the daintiness of the small figurines and in the colorful flower decorated table services that has almost as much of an appeal to the collector.—*Alice Roberts Rollins.*

AT Oliver's Period Furniture, 225 South Western avenue, Los Angeles, may be seen a dozen authentic old Meissen plates with the crossed sword mark. They have the latticed rim and the decoration, the well known Dresden flowers, is in blue only. These plates were exhibited at the Chicago World's Fair in 1893, and are fine examples of this famous and rare old ware.

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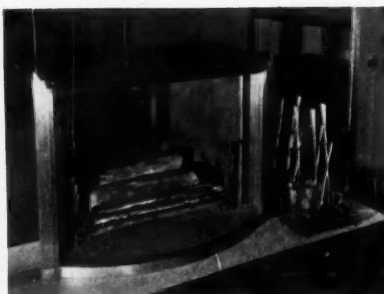
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ON the Coast Highway as it runs through Montecito, and about half way between Miramar and Montecito Inn is a little cottage set back among the trees in that casual way and absence of display that make Montecito famous.

But unlike the other homey little cottages which are built for summer and for winter residents of Montecito, this cottage has its pleasant sitting room lined with books; and a delightful iron-work sign on the highway informs the passerby that they are for the pleasure of the casual reader or the connoisseur. The sign manual of two ducky ducks is on the street sign and on the cottage door, and two pet ducks greet the book-lover as he wanders up the path. Many interesting antiques in silver and in fine wood grace the rooms given up to the visitors. If you like the feeling of finely bound books and are collecting first editions, you may find something to your taste if your taste is not too much like that of others who always happen on such interesting places just before you arrive. Brown and Browne, Ltd., is the business name of this charming bookshop and loaning library.

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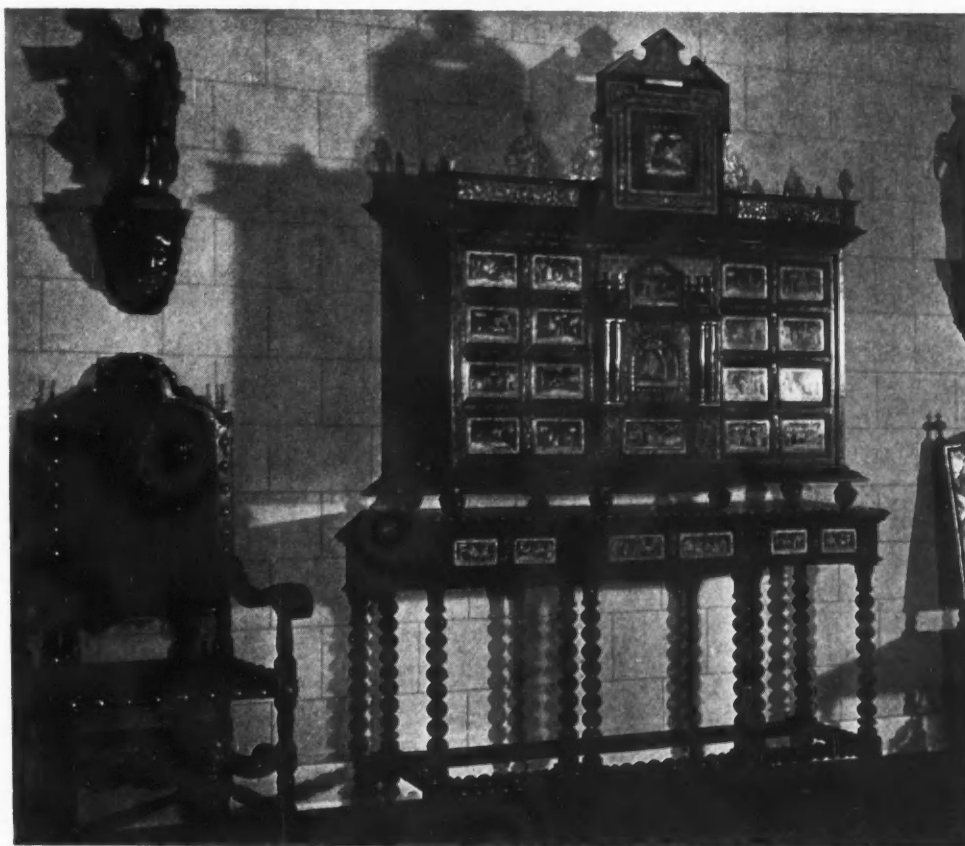
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LOS ANGELES

THE CALENDAR

Music • Art • Clubs • Sports • Announcements

ANNOUNCEMENTS

SOUTHERN CALIFORNIA PROFESSIONAL GOLFERS' ASSOCIATION announces the 1929 Southland Open is held over the No. 1 course at Sunset Fields, Los Angeles, October 15-16-17-18. The event is featured by an amateur-pro tournament on the opening day.

WOMEN'S COUNTRY CLUB, Detroit, Michigan, provides a golf course for women only. Edith P. Cummin, an attorney, is president.

WOMEN'S NATIONAL GOLF CHAMPIONSHIP is played at Oakland Hills Country Club, Detroit, September 30 to October 6.

THE FIRST NATIONAL OLYMPICS are to be held in Mexico City in January. More than five hundred athletic fields have been established in Mexico under the supervision of the Department of Public Instruction in the last year, in accordance with President Portes Gil's campaign to encourage sports.

A NIGHT FOOTBALL SCHEDULE has been arranged for the Rose Bowl, Pasadena, California. The series opened September 27, the Wildcats of the University of Arizona played the Tigers of Occidental College, Los Angeles. The field is lighted by forty huge searchlights, atop six 110-foot steel towers. Occidental will be seen in two other games, Santa Barbara Teachers' College, and New Mexico. A fourth game will witness Caltec clashing with University of California at Los Angeles.

SANTA BARBARA POWER BOAT CLUB announces the dates of the mid-winter regatta as November 11-12. The events are to include East-West outboard races, with leading drivers of the country participating.

CALIFORNIA REAL ESTATE ASSOCIATION holds the twenty-fifth annual convention at San Diego, California, October 8-11. At these meetings trophies are awarded, based on service rendered to the community, the local board and the State and National Associations during the year.

SEATTLE INTERNATIONAL HORSE SHOW, the second annual, is held October 12-19, Civic Auditorium Arena, Seattle, Washington. \$45,000 is offered in prize money and trophies.

PACIFIC INTERNATIONAL HORSE SHOW is held at Portland, Oregon, October 26-November 2. \$35,000 in premiums is divided.

TEXAS STATE FAIR at Dallas, Texas, includes a Horse Show, October 23-26, which is held in the new indoor arena.

ST. LOUIS NATIONAL HORSE SHOW is held at St. Louis, Mo., October 13 to 20 inclusive.

AMERICAN ROYAL HORSE SHOW is scheduled for November 18-23, at Kansas City, Mo.

AK-SAR-BEN HORSE SHOW will be held at Omaha, Nebraska, November 1-8.

SUMMER POLO SEASON closed in September. At Santa Barbara three fields were in use during the season, the Fleischmann, Cox and Bartlett fields. The new Fleischmann field in Serena will be completed, giving Santa Barbara four fields, for the winter season, which opens late in December, and which will include a high goal team championship tournament, and a low goal championship play.

OUTBOARD MOTORBOAT RACE, including more than seventy speedboats, for the R. W. Lorimer trophy, was held on Lake Merritt, Oakland, California, last month. Oakland Junior Chamber of Commerce sponsored the event and a huge audience lined the banks of the only tidal lake in the heart of any American city.

MADERA COUNTY FAIR is held at Chowchilla, California, from October second through the fifth.

LANDING OF COLUMBUS is celebrated at San Francisco, October 12.

GLENN COUNTY FAIR is held at Orland, California, October 1-6.

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EXPOSITION PARK, Los Angeles, provides three greens for lawn bowling, situated just across from the Armory, and there is also a club house, marked the Angelus Bowling Club, all open to the public. The park also offers picnic grounds, a playground with two large open-air plunges; a soft-ball court; croquet grounds; and roque courts.

GRIFFITH PARK, Los Angeles, is to have the Greek theater for which Colonel G. J. Griffith, donor of the park, provided a bequest of \$100,000 in his will in 1919. The Park Commissioners awarded the contract last month and the work is to be completed within six months. The theater will have a seating capacity of 5000 persons and the stage will be of ample proportions to provide space for practically any kind of performance.

IN THE ANDREE CLARK BIRD REFUGE, Santa Barbara, California, has one of the three finest bird sanctuaries in the United States, there being only two others, within the city limits of municipalities, of sufficient size to accommodate the thousands of birds seeking a refuge. The plans for beautifying the grounds are partially completed, the banks are lined with ice plant, and the islands in the center are planted in flowers and shrubbery. The plans include a footpath to entirely encircle the water, with a bridge path paralleling the footpath, also ample parking space for cars in the vicinity.

SANCTUARY OF THE PINES, a forest of selected pines from various countries, in Frazier Mountain Park, California, constitutes a bird refuge but a larger sanctuary, embracing 50,000 acres within the Santa Barbara National Forest, is the goal set for a great natural arboretum and refuge for the State's wild life in general. The Woman's Club of Bakersfield, California, sponsored the idea originally and all the women's clubs of San Joaquin Valley, as well as the Audubon Societies and Nature Clubs of southern California heartily endorse the plan.

IN FOXEN CANYON, about twenty miles southeast of Santa Maria, California, has been added another marker to the number which designate places in the State of historic interest. The granite shaft, unveiled last month, is dedicated to General John C. Fremont and Benjamin Foxen. The inscription on the bronze tablet set into the stone reads: "Near this site on the Foxen rancho in 1846 encamped an American force under Lieut.-Col. Fremont. Warned by Foxen of an ambush in Gaviota Pass and guided by him on Christmas Day over the San Marcos Pass, the Americans took Santa Barbara without bloodshed. Three weeks later, January 13, 1847, California was ceded to the United States." The shaft was erected by the pioneer section of the Minerva Literary Club of Santa Maria and represents the interest and endeavor of a number of Santa Barbara county people.

THE JUNIOR LEAGUE, Santa Barbara, California, resumed meetings, September 17, at the Montecito Country Club, following the summer vacation. Mrs. Archie Edwards is the president of the League, which now begins the important winter activities. The proceeds of the majority of their programs go to the upkeep of Sunshine Cottage, the home the League has established for undernourished children.

CALIFORNIA RESTORATION SOCIETY is undertaking the restoration of the old Mission of San Miguel. Construction engineers and architects have made a report and estimates as to the cost of permanently restoring the building. C. Jones Lansing is the secretary of the Society.

CALIFORNIA FEDERATION OF WOMEN'S CLUBS, Los Angeles District, announces dates of important meetings: The general federation biennial convention will be held in Denver, Colorado, June, 1930; the twenty-eighth annual state convention will be held in Oakland, California, May 14-17, 1930; and the twenty-eighth annual district convention in Glendale, California, April 9-10-11, with the Tuesday Afternoon Club of Glendale as hostess. The district now includes 204 clubs with a membership of 30,980, and one affiliated organization, the Daughters of the British Empire, of Los Angeles.

(Continued on Page 60)



CLARENCE A. TANTAU, Architect

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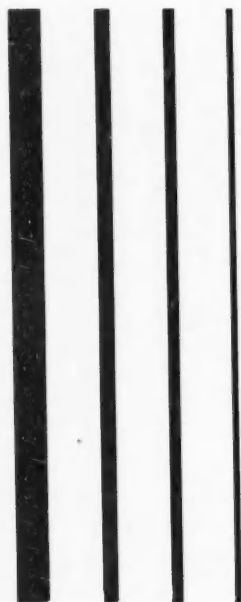
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THE Architects of the State of California convene this month in Los Angeles for their second annual convention. The State Association of California Architects was organized over a year ago and since the first convention held in San Francisco last October much has been accomplished. The State Act governing the practice of architecture in the State of California has been revised and an extensive program of educational publicity and professional betterment has been inaugurated. These accomplishments have not only been of tremendous value to the certificated architects of the State, but to the general public as well.

The architectural profession is the oldest in the world, antedating medicine or law or even theology. The architect, though almost the least advertised man of today, is yet indispensable. The architect's true functions have never been properly understood by the general public and this reflects a loss not only to the profession but also to the public.

We congratulate the State Association of California Architects on their record of the past year and heartily endorse their splendid program of activities for the coming year.

The convention sessions will be held at the Beverly Hills Hotel, October 11th and 12th. Members of architectural clubs, draftsmen, landscape architects, artists, decorators and those interested in the allied arts and crafts are invited to attend.

QUALITY must be equipped to fight for its position in the world of Journalism. The fight of quality, for quality and by quality, (to paraphrase Lincoln) has taken the place of the fight for the masses and, in Journalism,—for mass publicity.

For strange as the present situation may appear to socialists and the advertising fraternity, we find the masses now groping for quality in their determination to rise above the mere acceptance of "the living wage."

No longer is it wise to tell the world of buyers that the object you are advertising is the thing that everyone else is buying. What is wanted is something made of quality, for quality purchasers. You cannot prove that your goods are what someone wants merely by saying they are. Your own standard may be different.

To find the standard of quality hidden in the homes, or in the hearts of honest manufacturers, craftsmen and the high profession of architecture and construction engineers is the province of the quality magazines. It is the serious work of the journalist, as distinguished from the writing of advertising copy for a merchant, manufacturer or material man by his employees who must please him first, and inform the public incidentally.

Editor's Note Book

The merchant, who with unmitigated egotism places his magnified personal business card upon the highway as a substitute for scenery does not do it for the profit of the public; but for his own complacency.

The guarantee of the truth of quality in advertising lies wholly in the hands of the publishers of this country's Quality Magazines. If the public can be convinced that the publishers are trained in the recognition and presentation of quality in art and architecture, household goods and the genuine work of craftsmen, they will follow the leadership of those who thus sacrifice everything else to quality and will patronize only such advertisers as are recommended by the quality magazines in which the public has confidence.

We are assured that our readers have confidence in, and approve our ideals in this field so long neglected on this coast.

THE pages devoted to advertising in the best modern magazine are almost as beautiful and interesting as those filled with editorial matter—sometimes, we must admit, more so. (If any one happens to be unfamiliar with publishing terms, the "Editorial" part is the material the editors collect in picture and story for the edification of their readers—not necessarily written by them), and not only has the advertising improved in appearance over the days not so long gone by; it has improved in veracity. Statements made are reliable, to be accepted as facts, in all but a negligible number of cases. If not, our attention is promptly called to the lapse; and occasionally the editors are required to make apologetic and humble explanation for errors or misleading statements, not, to be sure, made by the editors themselves, but for which they rightly assume responsibility. All of which comes to mind as we turn these fascinating pages and remember how dull they used to be as advertising.

WE OWE a debt to Will Rogers for his timely declaration of faith in flying, when the country was so moved over the loss of a great air transport. Vigorously he proclaimed "Travel by air is here

to stay, and all the doubt in the world can't stop it."

Saddened we must be by the occasional wrecks—as we were by the wrecks of the "Vestris" and the "San Juan"—but each one causes efforts for surer control, for greater safety, to be redoubled. In California, especially, where the climate and the country are all but ideal for the aviator, there should be no letting down in our enthusiasm and support.

In the almost thrilling interest of life in this fortunate state, aviation is rapidly assuming an active place. The thrills it gives us are of beauty and exhilaration; of loyalty and love for our state; of unity and kinship. For these and other reasons of similar import, too numerous to detail, we shall continue to notice points of aviation interest in The Calendar pages of "California Arts and Architecture."

ENGRAVING is an art closely allied with printing; but, while it does not lead its devotee farther into the printer's field, it does prepare its most talented students for the arts of etching and of painting in oil and other media. The old forms of wood engraving and that of direct drawing on copper were, to be sure, more exacting in their demands on the artistic talent of the engraver and his skill.

Modern photogravure, however, does away with drawing in the reproduction of a painting; but there still remains the necessity for a keen sense of color, tone and value, in the making of color-plates for the reproduction of paintings.

We have a deep sense of pride in the color plates used on our cover this month. They are made directly from the sketch of "Autumn Trees in New England," by Maurice Braun and are presented by courtesy of Bryan and Brandenburg, leading engravers of Los Angeles, who made them this month as an example of their finest work.

Not only is the composition in its delicacy and intricate balance recognized and emphasized, but with infinite skill, the engraver has so blended the three primary colors of his medium that twenty tones are expressed. We doubt if in New York, Chicago or in Germany itself—where most American engravers have learned their trade and where such good postal cards are made—a publisher could have gotten a better reproduction. Much, too, depends on the printer in his interpretation and press work on thousands of copies. Of course the soft tones and exquisite color of Mr. Braun's autumn scenes lend themselves excellently to this form of reproduction. When asking an engraver of this standing to make as good a cover as this it is necessary first to supply him with as good a painting.



A Chippendale Commode undoubtedly inspired by the French is reproduced in mahogany and satinwood.

The Bilboa Mirror is black and gold relieved by marbelizing of antique ivory with delicate veinings.

JOHN B. HOLTZCLAW COMPANY

FURNITURE · DECORATIONS · ANTIQUES

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California Arts & Architecture

*A monthly magazine covering the field of architecture and the allied arts and crafts.
Combining the PACIFIC COAST ARCHITECT, established 1911, and CALIFORNIA SOUTHLAND,
established 1918, with which has been merged CALIFORNIA HOME OWNER, established 1922.*

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OCTOBER
1929

VOLUME XXXVI

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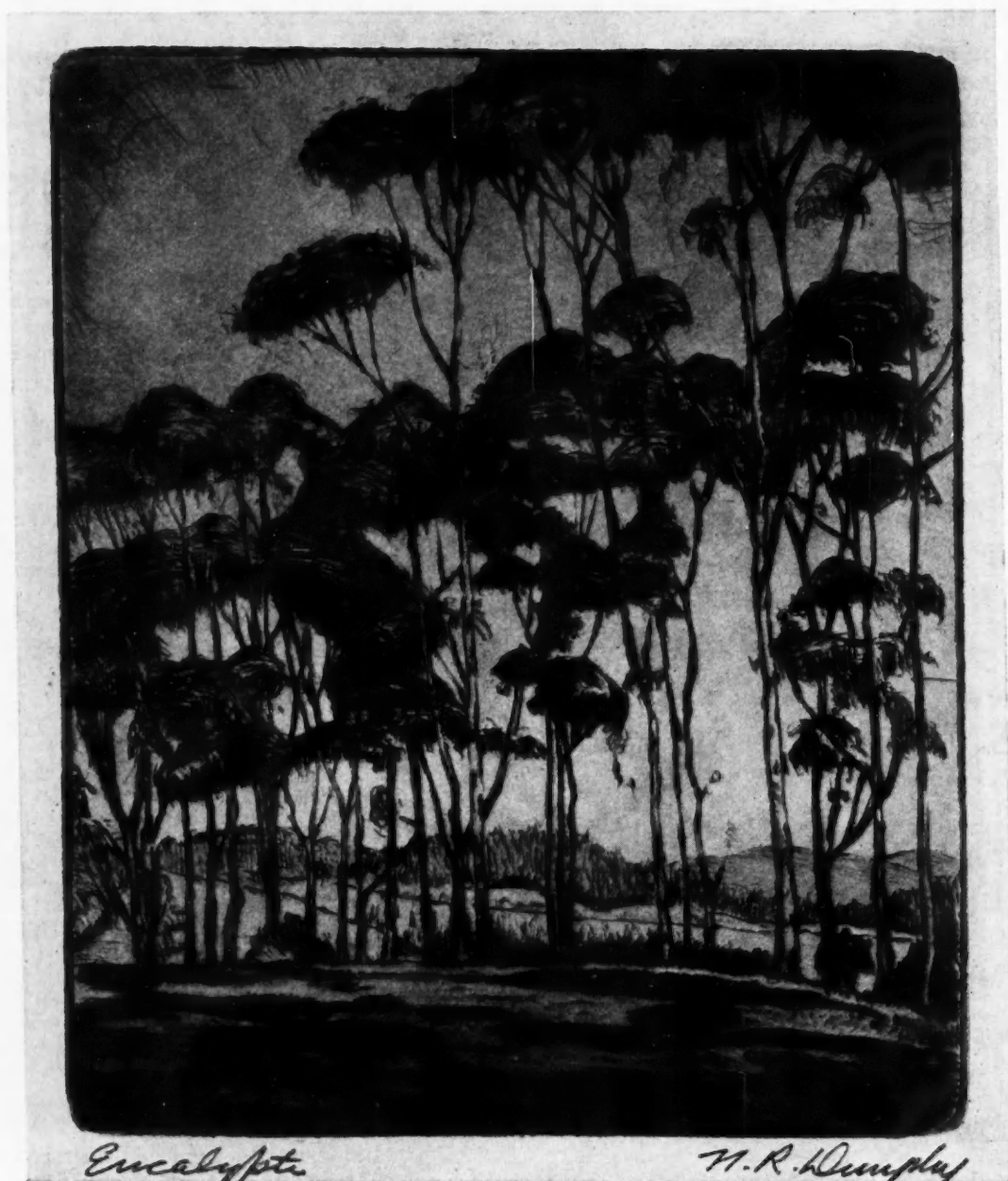
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The Ragged Plumes of the California Eucalyptus

From an etching by N. R. Dunphy



An Italian dining room set, the arm chairs of which are covered in green damask and the cushions on the side chairs are of heliotrope velvet.

OLD FURNITURE REPRODUCED IN CALIFORNIA

The Grace and Beauty of Former Generations is Now Being Faithfully Reproduced by Modern Craftsmen

By FLOYD MUELLER

THE Art of reproducing furniture has taken on a new dignity in the last generation. It is done now with a frankness that has never been possible heretofore. The craft has long flourished in alleys and by-ways, but its products have been called genuine antiques and the craftsmen dubbed fakers. The public eye has been opened at last by the great number of unconvincing antiques Europe has poured into this country—Italy, Spain, France and Belgium being the greatest contributors. One factor in America's disillusionment was the law the Italian government passed prohibiting the exportation of important antiques. However, needless to say, this did not stem the tide of "antiques" flowing into this country. Many of these bogus pieces bear bandsaw marks which label them "recent" since band saws were not in use at the time early furniture was being made. Others possess carving which is inconsistent with the periods they belong to—old carving which has been taken from cassoni or beds too far gone for any other commercial use.

More intelligent consideration has been given to furniture in California than any where else in the United States in the last few years, a fact due to the Spanish tradition which prevails. Since the household equipment in early California was so limited that it provides little or no precedent for furniture makers, it is easy to under-

stand the demand for reproductions of fine old European pieces on the part of those who do not care to go abroad to collect antiques. Even the confirmed collector of antiques has to concede something to reproductions because he cannot always find

what he needs to complete his rooms.

With the advent of the radio and victrola it has been necessary for those desiring to, to conceal the awkwardness of such things in cabinets ingenious enough to permit free use of them while providing a decorative feature. The cabinet illustrated on page twenty-two contains an electrola, yet the design of this piece has been copied so closely that anyone familiar with Byne & Stapley's Spanish Interiors & Furniture will recognize it at once. The low chest on the same page is true to form but it is not a copy of any one piece of furniture. The carving on the front panel was taken from the Biblioteca Laurenziana in Florence and was on a reading desk designed by Michel Angelo. The chest is a shoe box designed for use at the foot of a bed. The front falls forward at an angle and reveals the rows of shoes resting on strips. This illustrates how a good craftsman can use his ingenuity when adapting old designs without departing so far from tradition as to spoil the illusion of authenticity.

Much of the charm of old furniture lies in the naive and free-hand manner in which the pieces were fabricated. . . . In this respect times have not changed for one must still employ manual rather than mechanical means to achieve results. A table top should be planed by hand and finished with tools similar to the more



A Seventeenth century chest of drawers with burled walnut panels and bronze knobs.



Photographs by Wm. M. Clarke

*A Spanish piece of Moorish influence used as a child's chifferobe.
The mirror is also Spanish and the chair is a modification of the
Farthingale chair.*



*An exact replica of a Sixteenth century credenza from Verona.
The Dante chair with its leather seat and back, while formal in
appearance is extremely comfortable.*

or less primitive ones formerly used rather than put through a twentieth century sander which could accomplish the process in a hundredth of the time but would not produce a top with any texture. Mouldings cut by hand naturally have an unevenness which softens the lines of furniture and gives it a charm machine-run mouldings never can. There is a freeness of feeling about things done actually by hand that makes the big difference easily discernable between fine furniture and ordinary commercial products.

The same rule governs carving. The carving of each country had its own flavor—the Spanish combined naivete and crudeness with dexterity paying little attention to the classic and borrowing much from the Moors. The Italians on the other hand, followed the classic, giving an architectural feeling to their designs. Their carving, however, for all the tradition it followed, had an amazing amount of freedom and crispness.

Nothing should give a maker of fine furniture more concern than finish. Time imparts to old pieces a color and patine that he must emulate and it depends upon his patience whether the result is convincing or not. In many instances nothing whatsoever has been done by the original makers to their furniture. What we see and admire today may be due to dirt, spilled food-stuffs, handling, just time, or the polishing rag of a good housewife. The re-



The upper illustration is a fairly ornate Italian piece of the Sixteenth century used as an end table. The cabinet pictured in the lower left hand corner is an original piece and serves as a shoe box at the foot of a bed. The panel is from a reading desk in the Biblioteca Laurenziana in Florence and was designed by Michelangelo.

producer is, therefore confronted with the problem of accomplishing such a finish in a day or two, which is not simple. Many pieces were simply oiled, but oiling woods over a long period of time produces an effect that tests the ingenuity of any finisher to the utmost when he must accomplish it in a few weeks. Foreign woods, walnut and oak particularly, are in themselves different from American walnut and oak and this difference has to be corrected first before other finishing processes begin. Such methods cannot be used commercially and the only satisfactory solution is to give each article a personal and special attention.

The modern reproducer of furniture must, of necessity, be something of an architect for he must work out certain plans to serve certain needs and conditions, closely co-related to the architectural scheme. This of course is true of any artisan working in conjunction with an architect to produce a harmonious ensemble. An understanding of the elements of design is essential for the producer of really fine furniture. There is no reason why, given the whole of past generations' failures and successes to work with, the manufacturer of modern reproductions cannot add to the grace and beauty of former generations by the knowledge gained in solving a multiplicity of present day problems and by the opportunities which today's requirements provide.

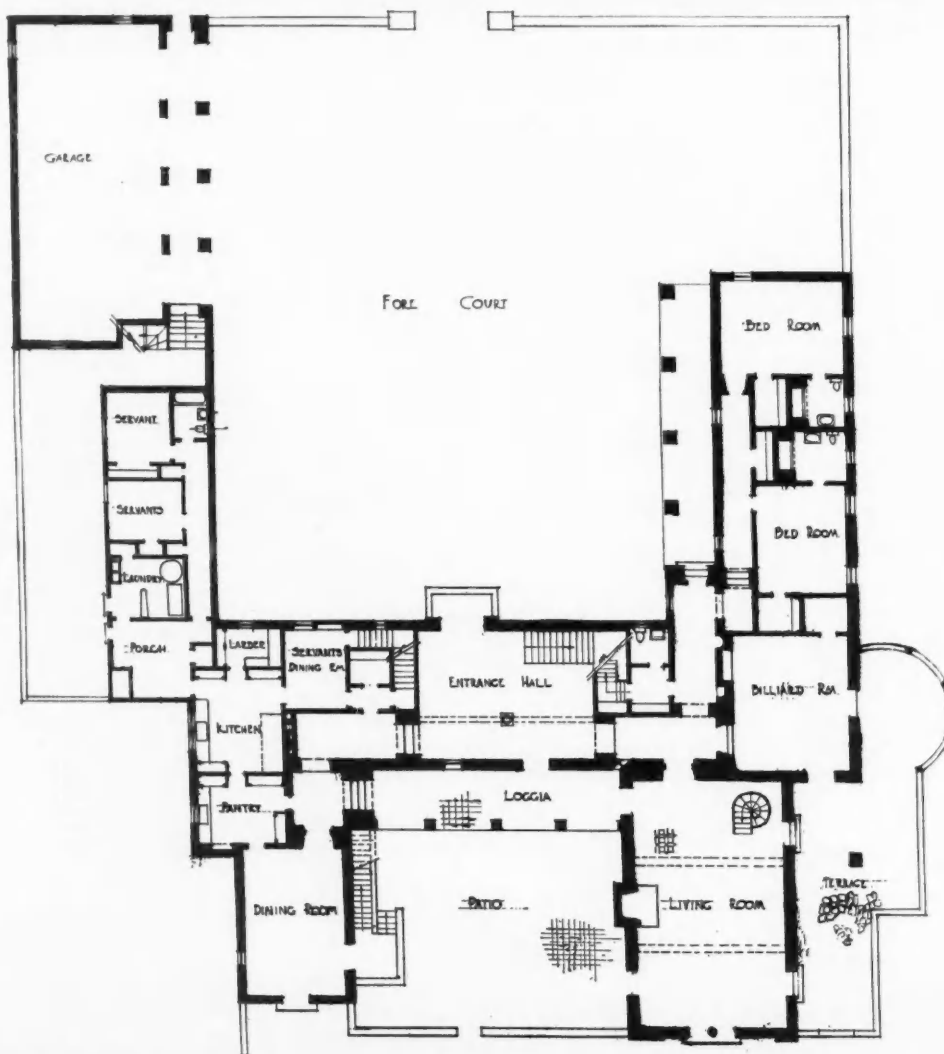




This chest of drawers was taken from the lower part of a Vargueno and was built to serve as a bed room piece. The mirror was copied from an old one brought from Spain.



Photographs by Sturtevant



FIRST FLOOR PLAN

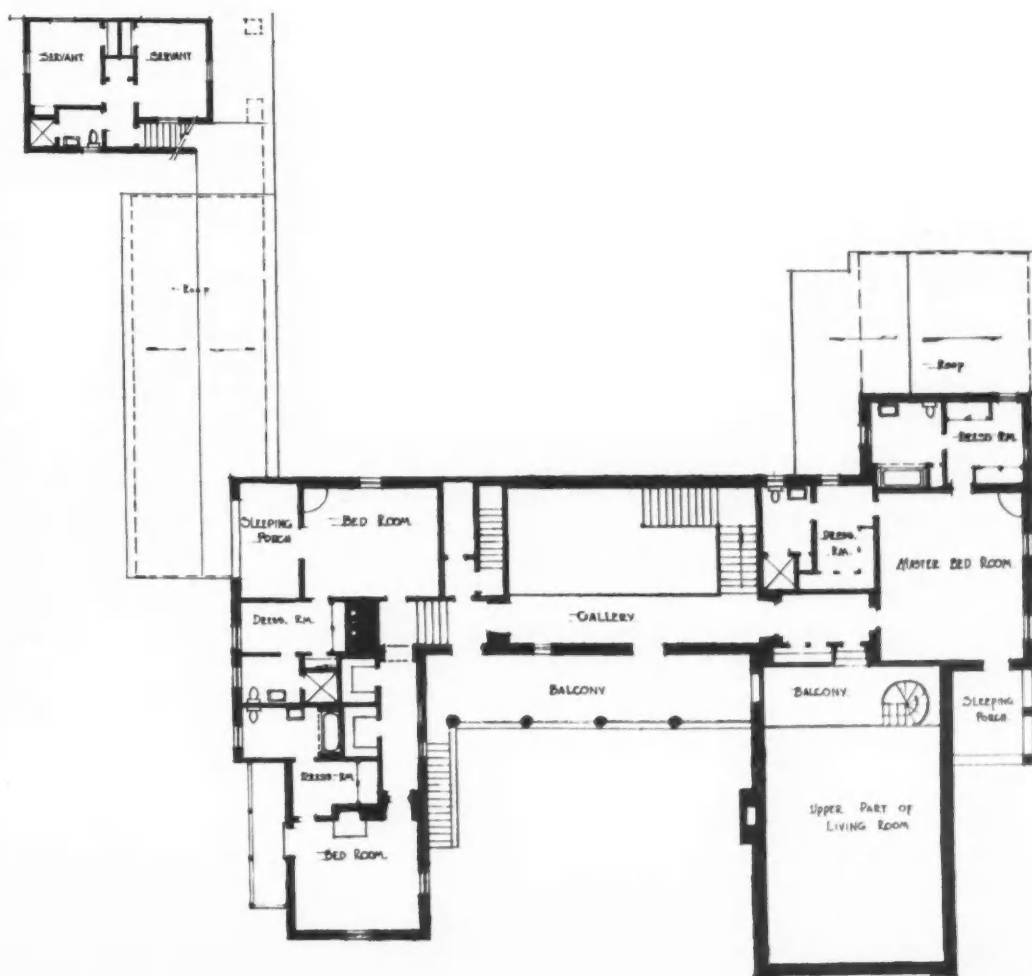
On their arrival at the residence of Mr. Walter B. Brandt in Hillsborough, California, guests drive into a forecourt of generous dimensions and find before them a splendid stretch of wall, almost unbroken save for the great doorway, with its frame of rugged stone. Approximately eight feet wide, twelve feet high, two massive wooden doors guard the entrance; into one, is cut a smaller, single door for ordinary use. One might be approaching a Casa, in the hills, of some Spanish grandee; so realistic is the romanticism. Hillsborough Park is just thirty minutes from San Francisco.



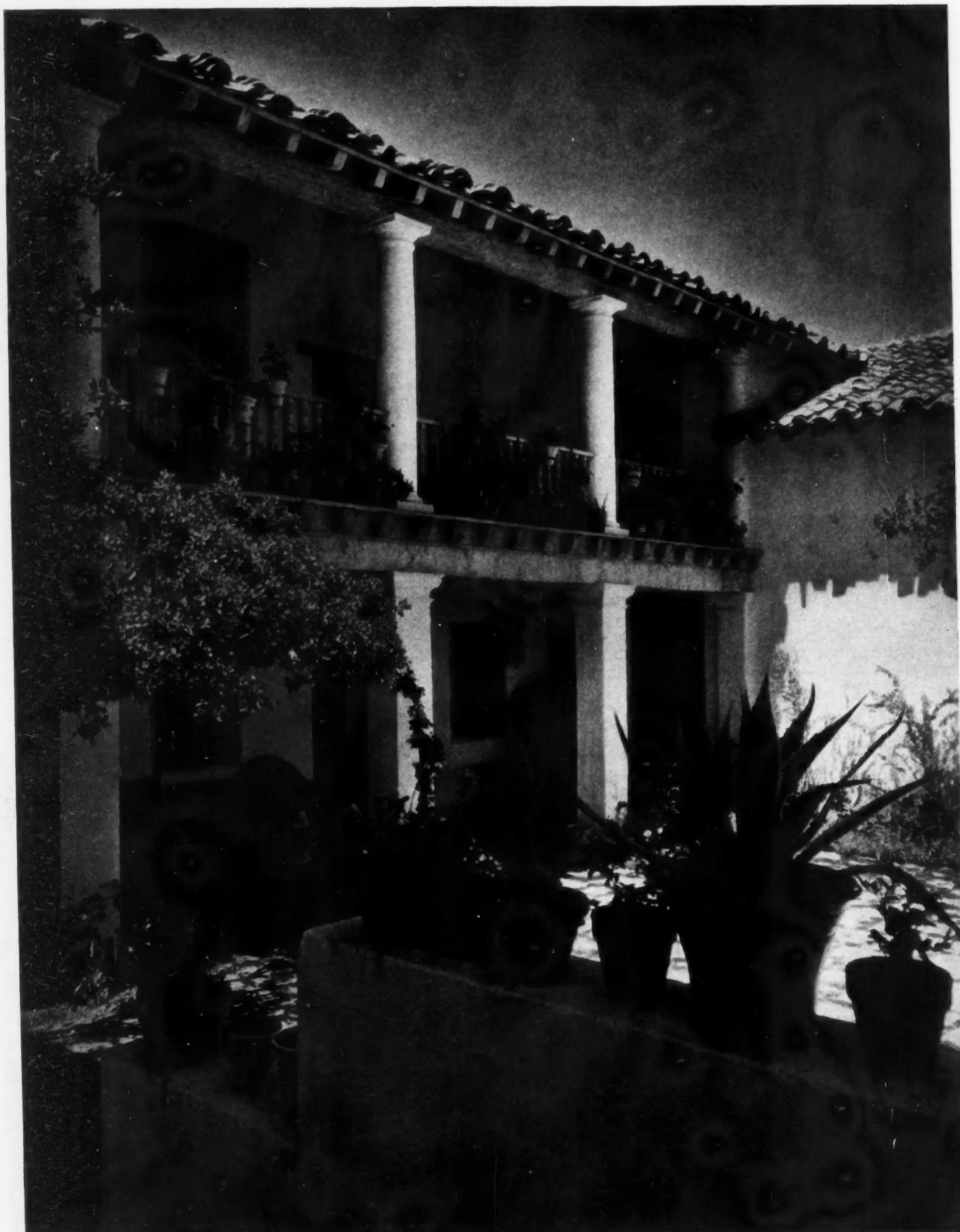
Photographs by Sturtevant

Situated well up in the Hillsborough hills, the home of Mr. Walter B. Brandt commands a magnificent panorama of San Francisco Bay and its shores. Its roof tiles of russet tan cast deep shadows down the white walls; and the composition of the roof, with its subtle variations of line and form, its vigorous texture, indicates the well-trained mind and eye of the artist. Success here is by no means accidental. The plan is admirably suited to the requirements of location and client.

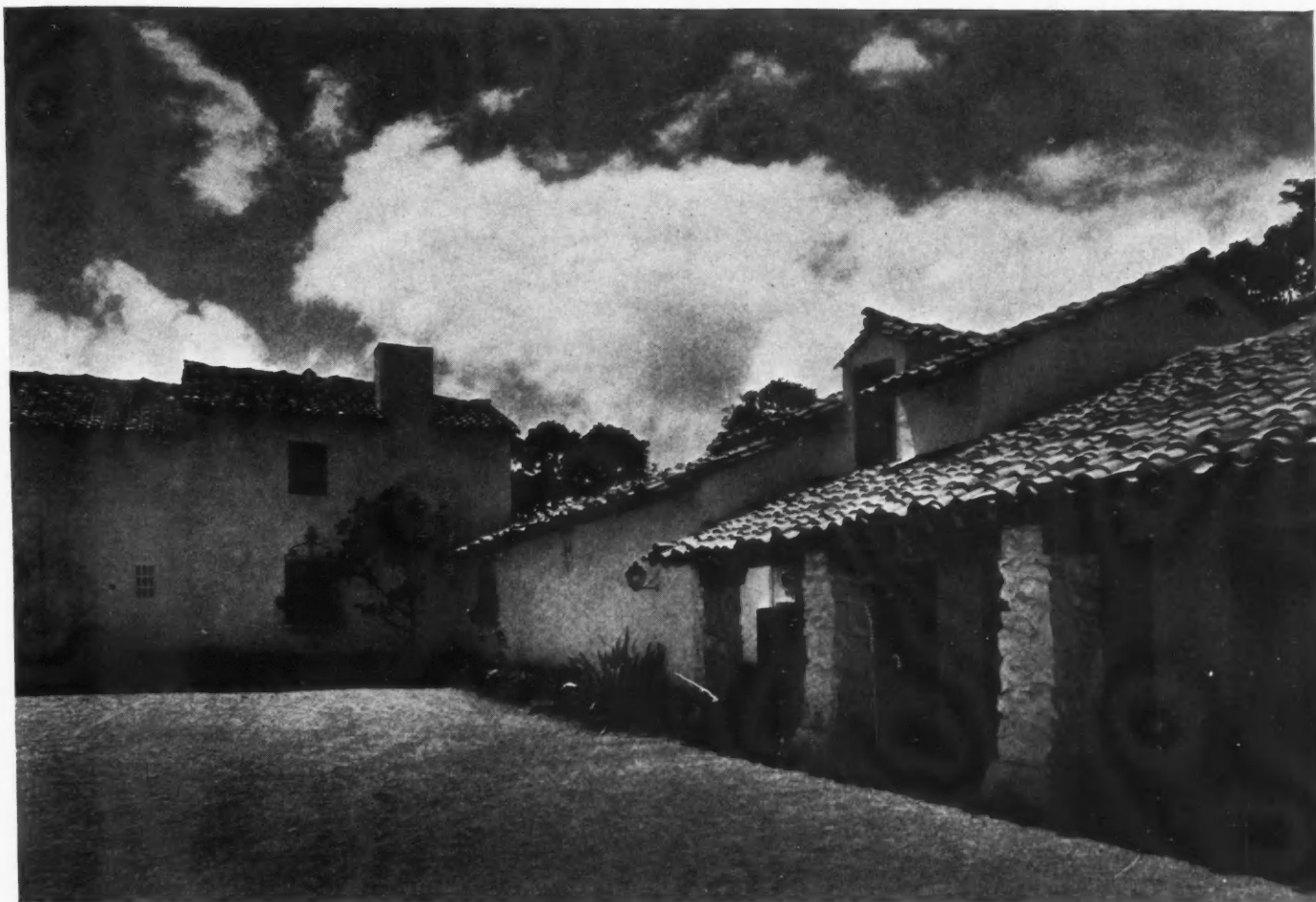
*Clarence A. Tantau,
Architect.*



SECOND FLOOR PLAN

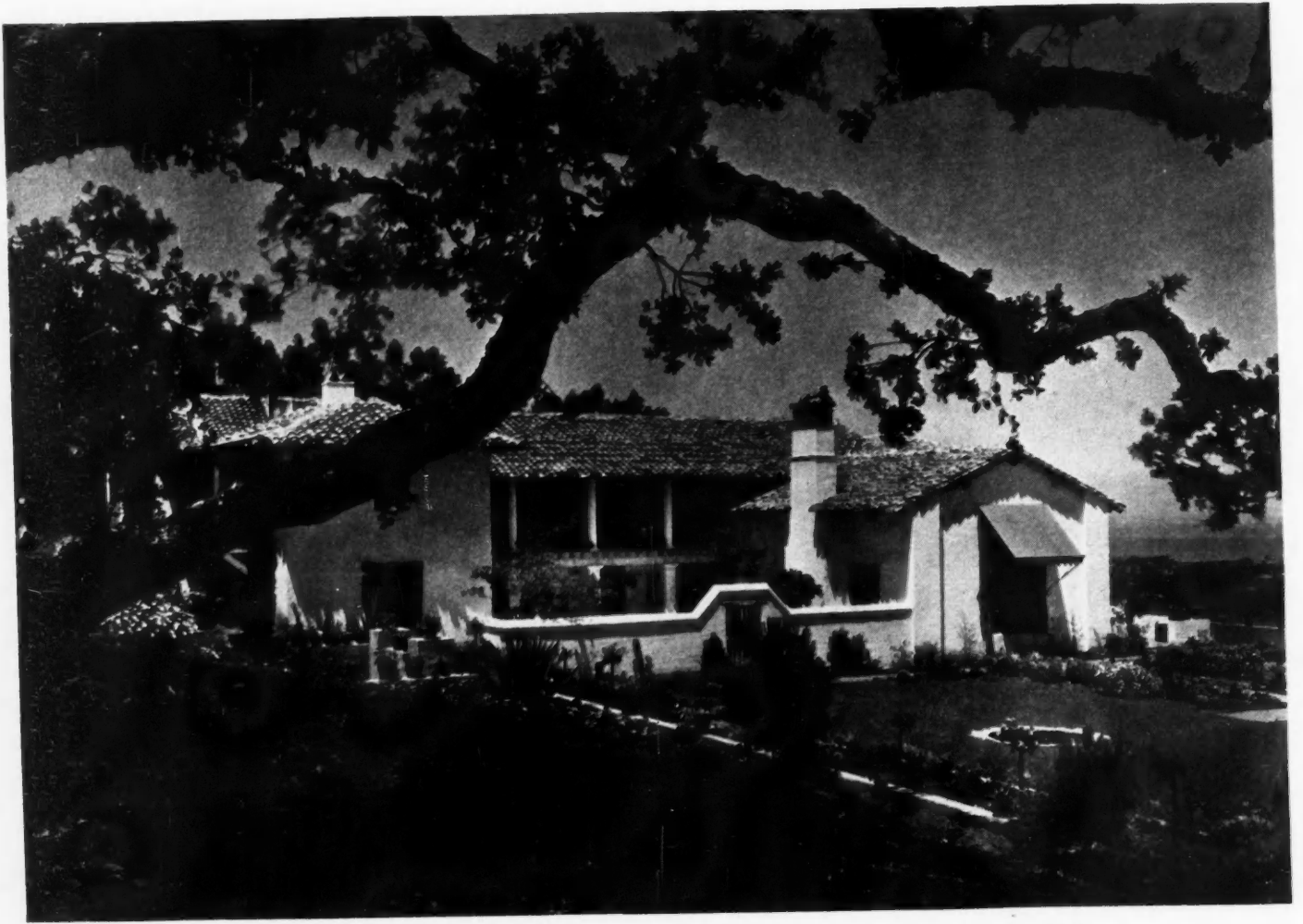


The patio of Mr. Brandt's home in Hillsborough is a paved court, enclosed by a high wall on its free side, a bright, sunny, sheltered spot, gay with a profusion of flowering plants, in pots of all colors of terra cotta and tile. Two slender oak trees branch from corners; vines creep-up the-walls. A two-story loggia provides shady retreats against mid-day heat, which is seldom excessive, however, in this region.
Clarence A. Tantau, Architect.

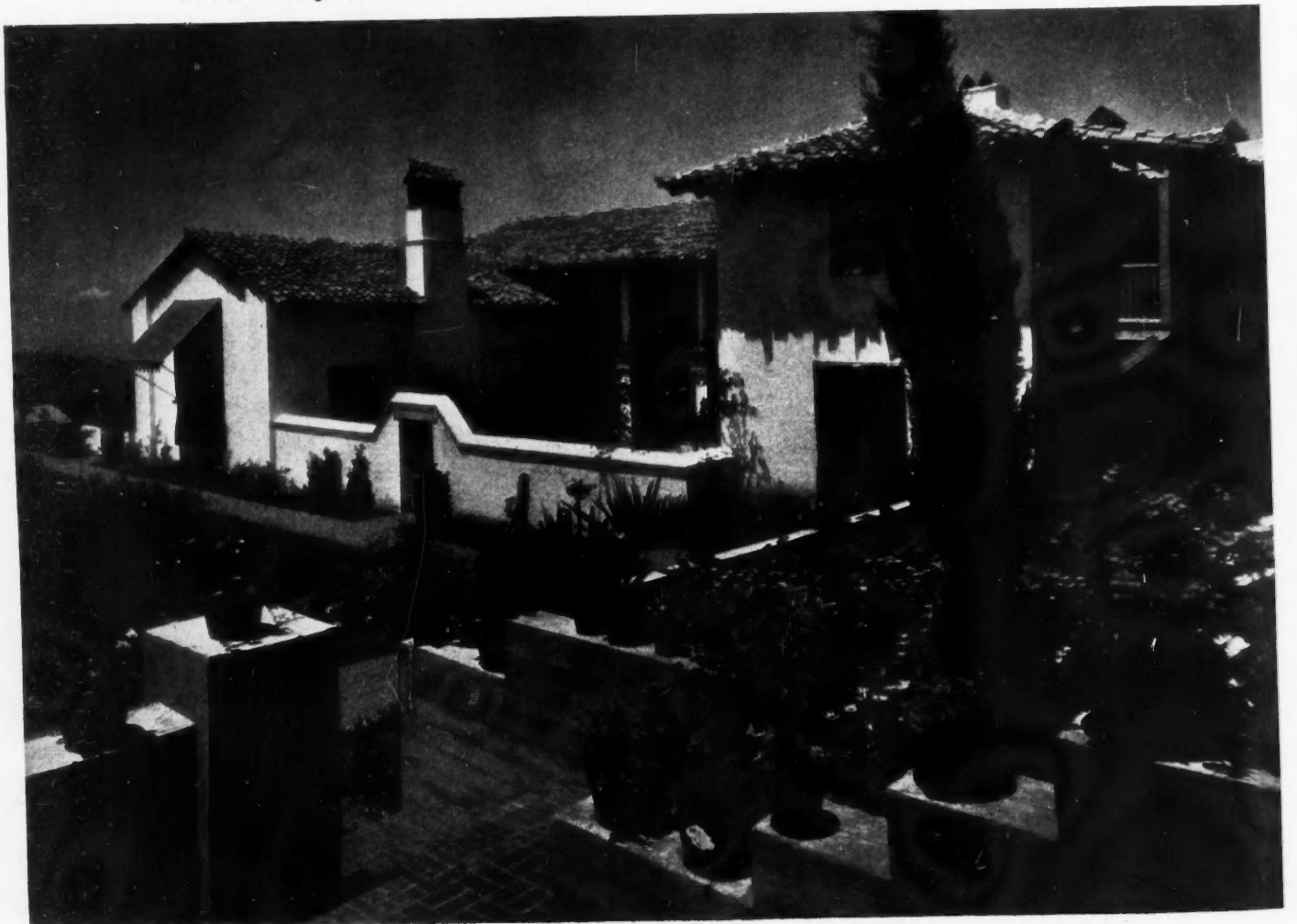


The service wing of Mr. Brandt's residence at Hillsborough is extremely picturesque.



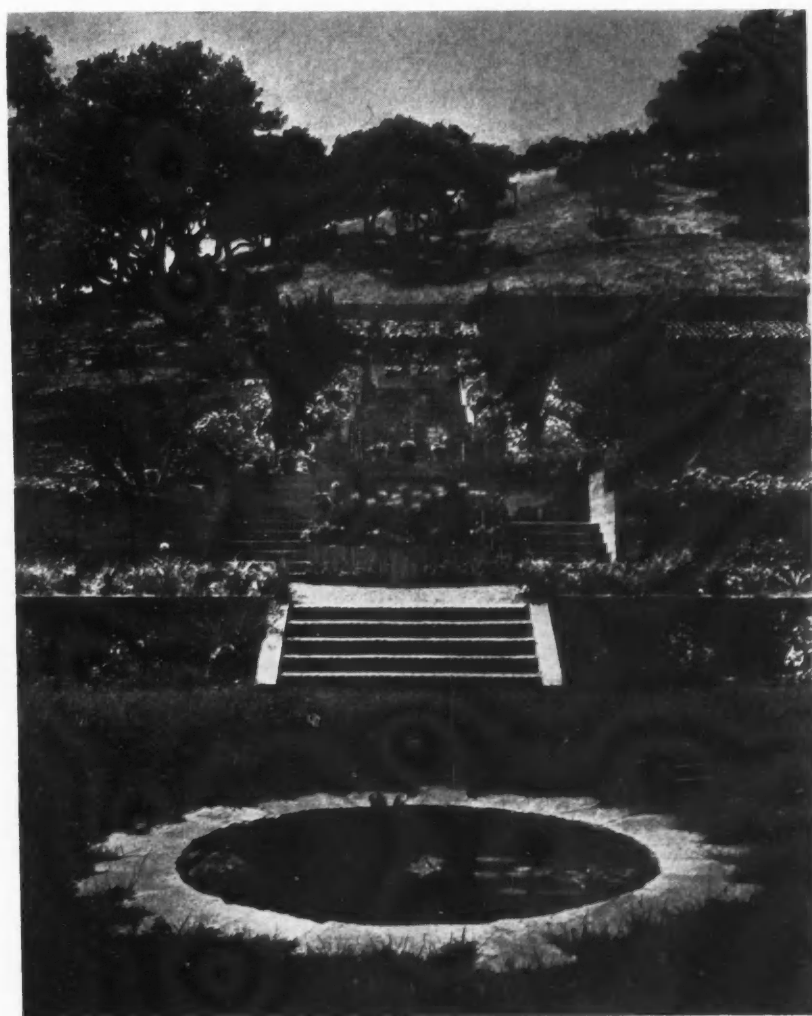


The terraced gardens on the south side of Mr. Brandt's residence in Hillsborough Park





An upper terrace cut into the hill on the west of Mr. Brandt's Hillsborough residence contains the large tiled swimming pool, dressing rooms, out-door lounge. Sheltered by the hill from the prevailing west wind, with unobstructed outlook, down gentle slopes, over Burlingame and San Mateo to the bay, no more ideal spot could be found for whiling away the sunny hours of summer.



From the flower-bordered lawn just south of Mr. Brandt's house a succession of steps rises in easy breaks and flights to the swimming pool level. Although the planting is still young, the effect is fine, and it is easy to visualize the luxuriant beauty of this vista after a few years' growth. The oak-strewn hill is a charming background. Landscape organization by Walter A. Hoff.



The old and the new have been reconciled in these rooms, full of character, in Mr. Brandt's residence at Hillsborough. Clarence A. Tantau, Architect.





"Joy of Life"—A bronze statue by Cadorin in the Sculpture Exhibition at San Francisco.

WHAT SCULPTURE MEANS TO US

By ETTORE CADORIN

THE exhibition of sculpture in the Palace of the Legion of Honor in San Francisco, which follows the first one made by the National Sculpture Society in New York five years ago, shows to this part of the country how sculpture is used in the East as a vital element of beauty and of decoration for the public buildings and private homes. More than a display of statuary and reliefs in marble and in bronze, this exhibition should tell to the people of California how sculpture is a natural element of our life, and a sort of continuation of nature itself, to say that a villa or a garden, or even a public road, will be more beautiful, more appealing to the eyes, more complete in its decorative line, if sculpture shall be added to the trees and to the flowers, beside the architectural forms of the buildings, of the loggias, and of the walls.

This assertion is not a mere theorem which needs an accurate demonstration but an axiom, clearly proved by the experience of the passed centuries, and I am not quoting the customary Greek period of the Parthenon, or the Italian Renaissance of Florence and Rome, but any most remote period in the history even in barbaric times and countries, where men had not any form of civilization the sculpture was lavishly used in every place, in every occasion, and was considered as a necessity of life, as well as the right form of expression for creating a vision of beauty or a figurative form of divinity.

The teaching of thirty or forty centuries of history, should show to our modern people that pleasure in life cannot be confined only to having a modernly comfortable house, and all sort of commodities of transportation on land and sea, but the element of beauty through the sculpture should be

added as an ever lasting source of joy and pride for us and for our children.

The education supplied to the youth in the schools and colleges through the books and through the lectures, should be completed with an extended display of monuments to the great heroes and to the great scholars, which should be illustrated accord-

ing to the real meaning for which these monuments were created, not as a matter of mere decoration for the squares and for the parks.

People should also know the technical details of making a work of sculpture in marble or in bronze, technical forms which have been unchanged from past centuries to our times. The general public would be impressed by all those transformations and hard work through which a statue passes from the first conception of the artist, to its completion in clay first, and in marble or in bronze after. In fact it is not known by everybody that a statue has to be modeled first in clay over a metallic armature, and has to be cast after in plaster of Paris through a long and complicated process. This work in plaster has to be made in either case, whether carved in marble or cast in bronze. The carving of the marble is made with chisels, faithfully copied with the help of mechanical measurement, and then finished by the skill of the artist himself. But to have it cast in bronze, the model has to be cast first in bees-wax, which is carefully retouched by the sculptor. Then moulds have to be made outside and inside of the hollow bees-wax model. This mass is then baked with a continuous fire for over a fortnight, and the hollow left by the melted wax is replaced by liquid bronze. This process is called "lost wax" and is the only one which protects the individual touch of the artist and faithfully reproduces it from the clay model to the finished bronze. Other processes of casting, less expensive, are used for the commercial statuary in bronze which is sold on the market in many reproductions of the same model in different scale. This commercial way popularizes sculpture but the art lover values the individual piece.



Large statue in marble for the celebrated building "The Library of Sansovino, Venice, Italy." Sculpture by Ettore Cadorin



Design on the jacket of John Galen Howard's "Pheidias" (Macmillan), a long narrative poem. The keen analysis of the mind and heart of genius contained therein, proves Mr. Howard to be a man of varied talents.

SOME BOOKS OF HIGH DEGREE

By LOUISE MORGRAGE

The Glory That Was Greece

PEOPLE who thrill at the thought of the beautiful things that have happened in the world since its beginning, will find it both profitable and exhilarating to read John Galen Howard's "Pheidias" (Macmillan). All that is necessary is to spend a few restful hours snatched from the present-day hurly-burly and straightway one is transported as though by magic to that splendid era in the Greece of long ago.

Twenty-four human centuries is decidedly long ago, and it is all of that since the Athenian Pheidias lived and wrought such miracles of sculpture that future generations regarded them with awe while the fragments that remain today show the grandeur of his genius. In a long poem in blank verse, Mr. Howard gives what is devised as an autobiographical account of the sculptor's life and work. It makes a stirring tale as well as an epitome of the Hellenic world of culture during that golden age when aesthetic refinement reached a height never since attained by the human race.

Naturally such an imposing theme sets for him no easy task; but Mr. Howard has treated it throughout with a calm restraint and dignity; at times he may be perhaps a little cold and academic. What signifies however, is his habit of probing expertly the mind of genius, wherein he can go deep enough actually to divulge the processes of creative impulse and technique, while he is equally ready with a quick response to the buoyancy of youth. These are marked qualifications which make his poem "Pheidias" a fine intellectual achievement.

Sequestered Places

Not many people who write books about their travels use as good English prose as does Douglas Goldring. It is really a very fine example of clarity, precision and flawless diction, all of which with the added merit of good taste in selecting material makes a book like "People and Places," (Houghton Mifflin), pleasant reading even when there is nothing therein of any par-

ticular value. In this volume Mr. Goldring, who is a Britisher, records his impressions and experiences garnered in on his visits to out-of-the-way nooks and corners of Europe, such as the Balearic Islands, Montenegro, the Italian Riviera and Scandinavia. He is not at all interested in anything belonging to the past. It is the present only that holds his attention and of that present, the types of people that form the masses, and the corresponding kind of tourist attract mostly his inspecting eye.

In this volume also is included some observations made when he paid his first visit to the States. There is some rather generous comment on the American scene but the main portion of his discourse offers literary criticism of a pertinent and interesting nature.

Wily Satire

Norman Matson must have been in the mood for a satirical escapade when he wrote "Doctor Fogg" (Macmillan). Considered as a novel it is bumpy and disconnected, yet it manages with sly innuendoes to offer a diverting burlesque of the hullabaloo accompanying the activities of modern progress. In this especial case Matson ridicules the current mania for getting all worked up over the stunts performed by America's scientific wizards. Some of these gentlemen he boldly introduces into his pipe-dream, along with a plutocrat or two, either under their actual names or so thinly disguised that identification is an easy matter.

In this yarn the character of Doctor Fogg, a scientist, is merely a peg on which to hang a derisive aspect of the antics performed by a gullible public engaged in the worship of any phase of material success. Doctor Fogg experiments with radio messages to other planets with astonishing results. A beautiful young woman appears from nowhere, presumably a star, while a very wearisome wife conveniently has heart disease and dies. A sleepy little island off the New England coast overflows with curious mobs, the instant the Doctor's

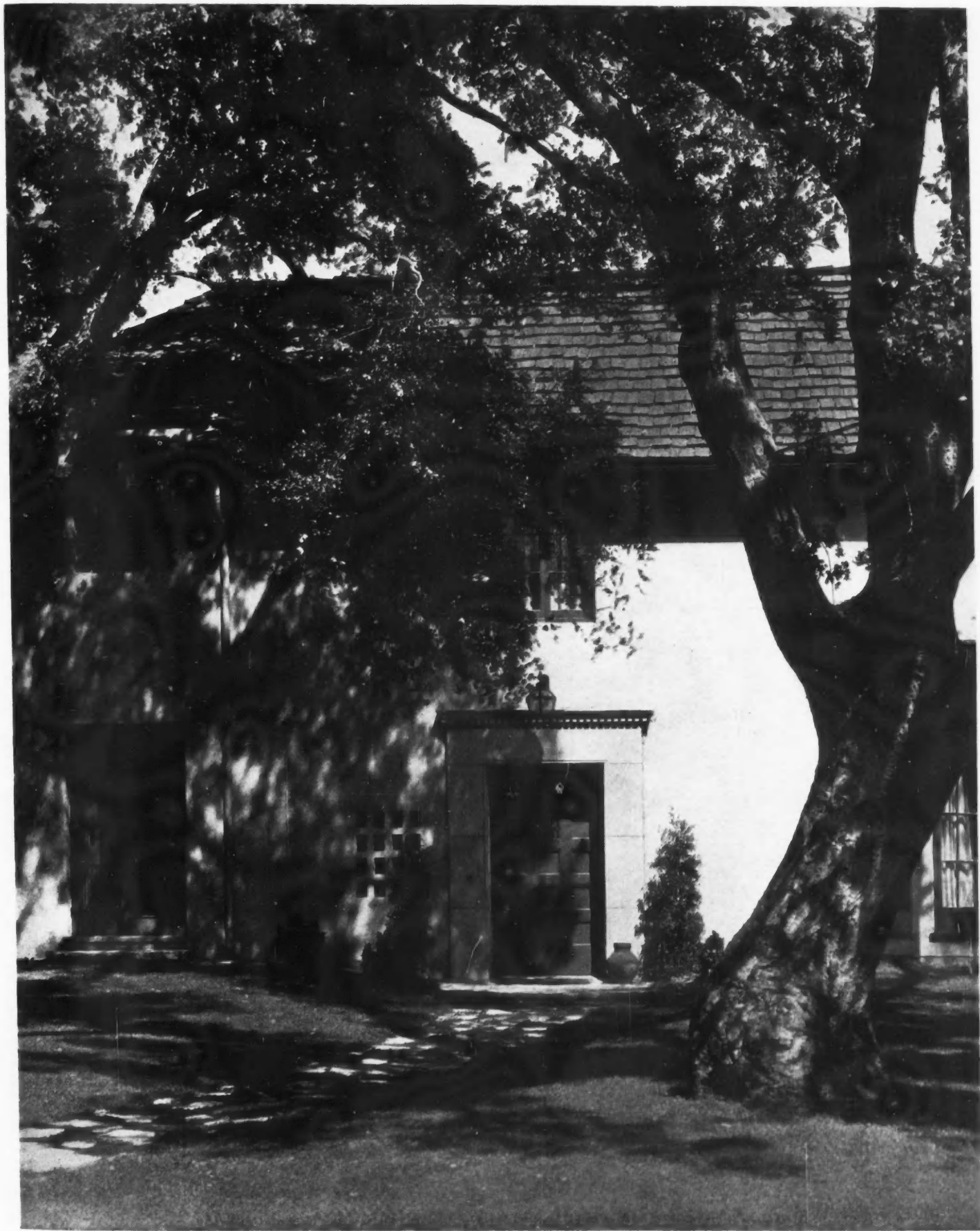
fame is spread abroad. It all makes a pungent sort of spectacle, such as is familiar to anyone who scans the daily news. In the end, Doctor Fogg chucks it all and retires, as rich as mud, to domestic quietude with the planet girl for a charming bride.

Glamorous

"The Lady of Laws" (Elliot Holt) by Susanne Trautwein is a historical romance the like of which has not hitherto appeared. It is simply brimming with idealistic beauty and most fortunately the distinction of its style and substance has not suffered too much in the ordeal of translation from the original German. Discriminating people may be thankful enough to find books like this to read.

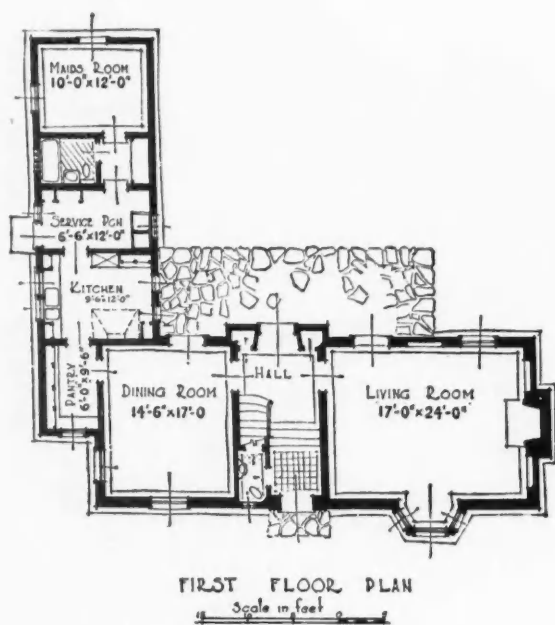
Mediaeval Italy can generally be depended on to furnish glamour to any fairly competent writer using it for scenery in a romantic tale, but in "The Lady of Laws" its intensity of appeal is most enthralling. Such treatment promptly weaves a spell that makes the reader seem to take part in the life of a community seething with unrest owing to the everlasting feuds between Guelf and Ghibelline. Bologna supplies the setting, wonderfully picturesque, which forms a rich background for the figure of a serene, stately and learned lady, daughter of the noted teacher Giocomo. Early in the tale her serenity receives a crushing blow and thereafter the author traces with deep spiritual insight and subtle poetic feeling the growth of a woman's soul which by reason of sorrow, loneliness and persecution reaches finally a state of almost unearthly mystical exaltation.

Curiously enough there is no lover to help her along this thorny way. Yet a man is the cause of all her woes. The local despot a ruthless but engaging rascal meddles arrogantly with her destiny and thereafter continues to supervise it for all the world like one of the ancient gods. The story of this strange relationship is as fascinating as any love story ever told, and out of all the books published this past summer, this is surely not the one to be overlooked.

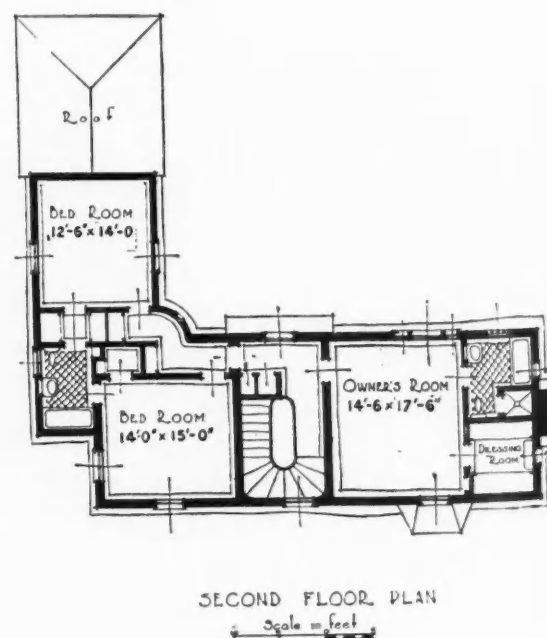


Photographs by Hiller

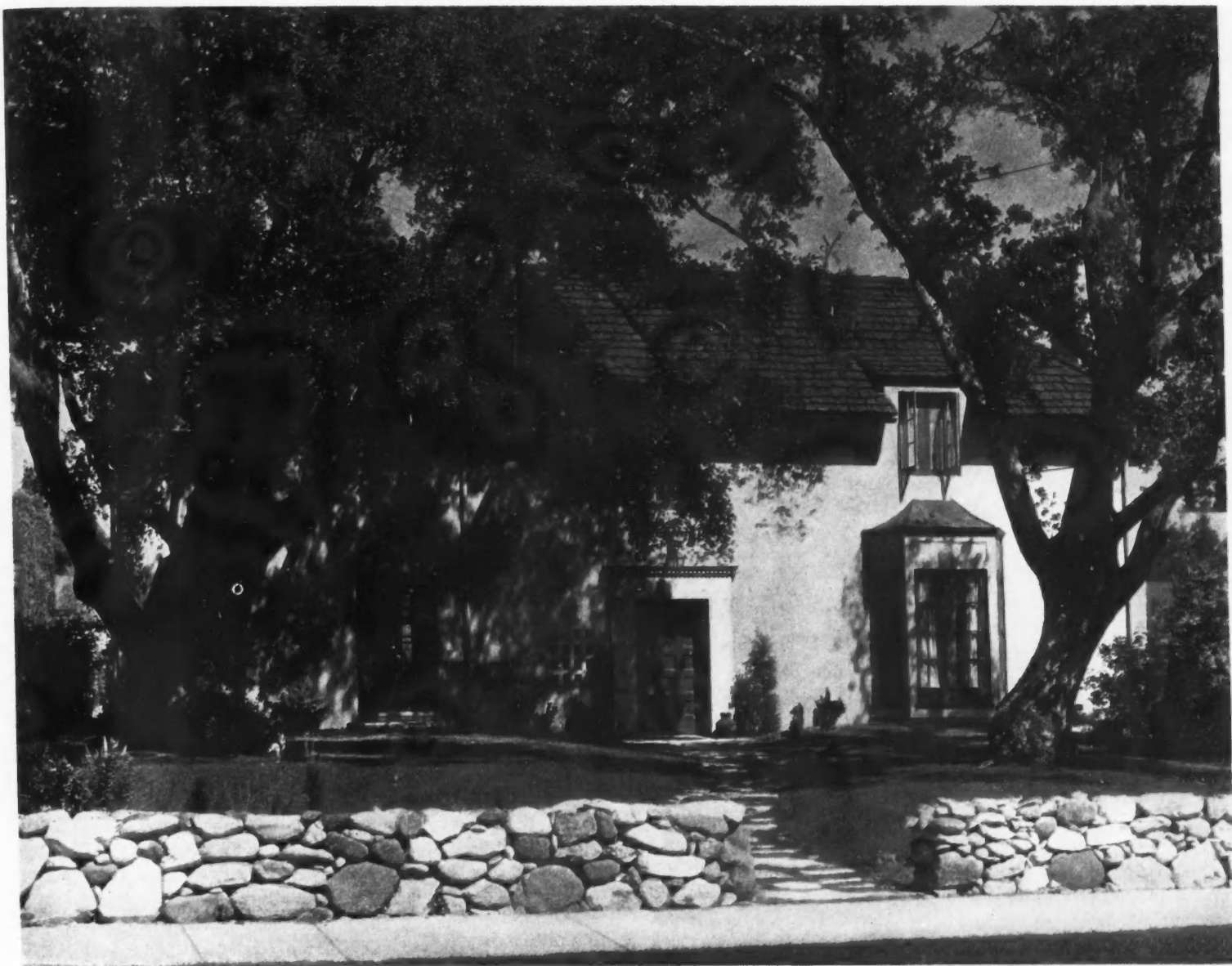
The inviting oak-shaded entrance of Mr. Lansing D. Beach's residence in Pasadena, California, designed by Witmer and Watson, Architects.



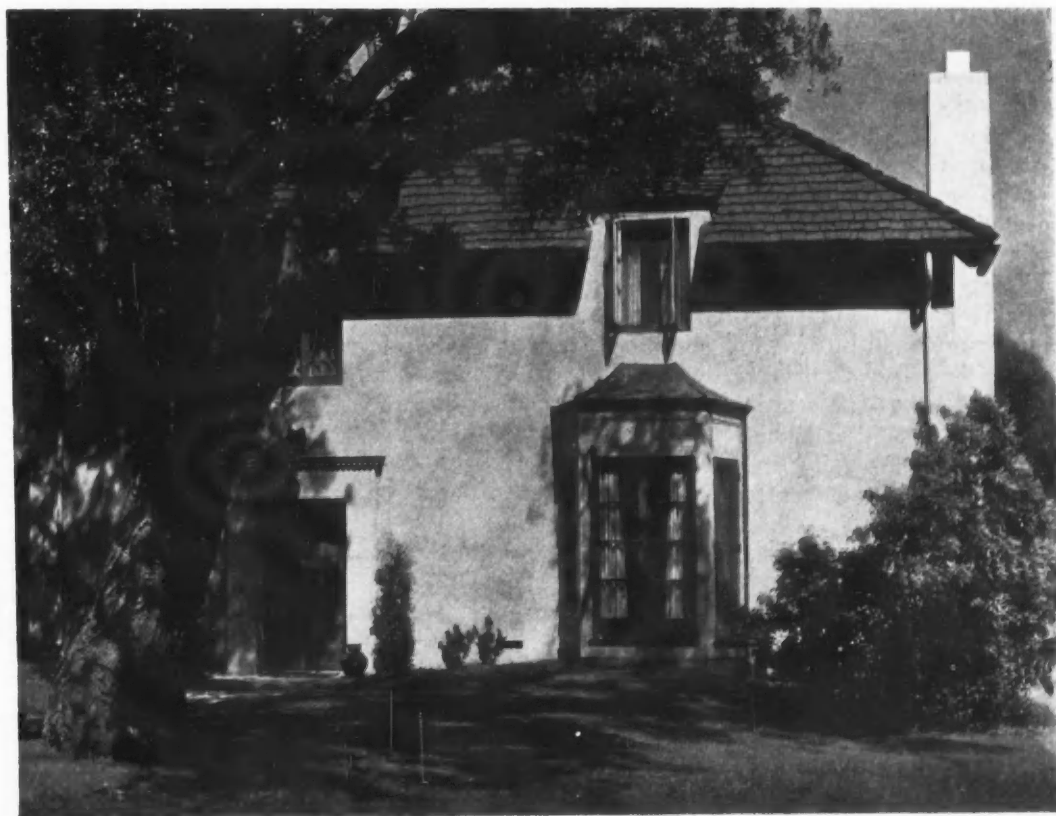
Many houses do not possess so attractive a front as the residence of Mr. Lansing D. Beach, at Pasadena, can boast for its back. In this case most of the principal rooms face both front and rear, as may be seen from the simple, straight-forward plans. Witmer & Watson, Architects.



PASADENA HOME RECEIVES NATIONAL RECOGNITION



The home of Mr. Lansing D. Beach in Pasadena is thoroughly wedded to its site and presents the very desirable effect of having existed there for generations. It is not strange that it won an Honorable Mention in the recent National Competition held by the "House Beautiful" for its architects, Wither and Watson.





*Sketch of a
residence by
H. Roy
Kelley,
Architect.*

SIMPLICITY

Simplicity is the Keynote of Beauty

By H. ROY KELLEY, A. I. A.

IT IS related of Charles Follen McKim, the great architect, that he always had an eraser handy. When his draftsmen would present their studies to him for criticism or approval, his first act was to reach for his eraser. Off would come a cartouche, a highly ornamented frieze or belt course or other purposeless bit of ornamentation, an operation beset with many heartqualms to the draftsman who had labored over and put his heart into the "masterpiece" in question. In most cases after it had been stripped of its silks and satins the body was not what it at first appeared to be in form, proportion or composition.

It was McKim's belief that the test for real architectural beauty was to see how much of the ornamentation of a building could be stripped off without having the building suffer as a result. If the building could be so stripped and still remain beautiful in form and composition, it was then really a good building. The occasional use of an eraser would undoubtedly add to the beauty, dignity and popularity of many of our present-day buildings.

The draftsman or architect in his early days fails to realize that ornament does not make a building. He has a tendency to let his pencil run away from him. He is blinded to mistakes of proportion and composition of structural elements by his placement of ornamental details which are entirely lost in the

finished building. It sometimes takes an architect many years to learn that it is the studied, temperate use of well-placed ornament that counts, and that the form, proportion and composition of structural elements are what go to make the building a pleasing or a displeasing one. The real test of a building is to view it from a considerable distance, where detail is lost.

Then, if it shows up well in general form and outline, relation of voids to solids, composition of fundamental structural parts, it can be pronounced a well designed building. It is needless to say that few buildings will stand this test.

It is pleasing to note that, in our residence work at least, we have made a great advance. Simplicity in form and composition of parts, temperance in the use of ornament, and propriety in the placement of subsidiary details, as well as better taste in the use of materials, have resulted in a simpler and more livable home.

We might say that this has been, not only an architectural but a general trend in the design of almost everything we know and use today—automobiles, boats, aeroplanes, furniture, clothing, cooking utensils, silverware, etc.

With the gradual improvement and perfection of the structural and mechanical features of the steam-vessel and the automobile there has been a steady simplification of line and form which has ultimated in individual beauty—something they never expressed so long as they tried to look like sailing vessels and horse-drawn carriages. Those household furnishings and cooking utensils which have the simplest and most practical forms are those which have the greatest natural beauty. And it is interesting to note that those aeroplanes which are the simplest and most beautiful in form are those which have made the best records.



An old home in Pasadena remodeled by H. Roy Kelley for Mr. John E. Jardine, with a note of true American Simplicity.

And so, those houses which most naturally and unostentatiously express their plans and structural forms invariably possess beauty which will live. Simplicity in all ages has been the keynote of lasting beauty. The simple little cottages of England, the small houses of France, and the farm houses of Italy and Spain furnish us examples of modesty, simplicity and charm which have been a source of admiration to all lovers of beauty. The same thing is true of our early American homes, the New England Colonial, the Southern Colonial, the Pennsylvania farm house, and the early California house. They were the acme of simplicity and good taste. Although the past ten years have shown a most gratifying advance in the character of our house design, nevertheless how lacking in modesty and simplicity are so many of our homes of today. Go through any of our American cities and what a small percentage of houses have that "homeiness," charm, dignity and repose which invite desire of possession! Unfortunately, too large a percentage of our costly homes in their desire to be a "three-ring circus" entirely lose all character of "home." Would that we could have more of that simplicity and dignity of our Colonial forefathers and their sense of the fitness of things.

We have before us in the early California houses examples of early attempts to combine the livable quality of the New England Colonial with the romantic quality of the Spanish. These houses, built by the early settlers, solve the question of a background for their early American furniture and also show the susceptibility of this type to picturesque solutions. We have in these early examples precedent worthy of much thought and inspiration for our California homes of today. With the many charming and inspiring examples before us it is indeed strange that it was but recently that we began to make use of them, after having strayed to all the bizarre and fantastic types that have prevailed for many years.

Let us analyze a few of the things that make for simplicity and character in the home. In the first place, too many architects forget that the interior of a home should be but a background for furnishings and the exterior a background for

planting. The day of elaborate interior wall treatments and exterior decorative embellishments is fortunately passing.

Simplicity begins with the plan. Particularly it is the composing of simple geometric elements (or rooms) in a plan, so inter-relating them as to form a pleasing "pattern" or picture (of course, keeping in mind practical consideration) which usually results in the most pleasing house. In other words, it is the plan which is said to "read well" which also builds well. The plan which on paper is unpleasing in com-

rule more home-like than the house with many roof surfaces at different angles, planes and locations. As a general rule the small house which has all of its roof lines running in the same direction is more pleasing than the house with roofs that change direction.

A simple unadulterated garden wall of right height and thickness is usually more pleasing than one that is restlessly trying to make itself the center of interest. A porch floor of common bricks or square tiles is often more inviting than one of elaborate design and color. A fireplace that is a well proportioned hole in the wall is more enticing than one which has an elaborate ornamental mantel.

Such is simplicity in the home. It is first cousin to economy and closely related to modesty, sobriety and propriety. The sum of them all means livableness in a home.

For many years there has been a growing tendency on the part of the public to strive for homes of character. One difficulty has been the lack of general knowledge as to appropriate styles and the evolutionary causes back of their development. Another difficulty has been that there has been little general education of the masses to develop a cultivated taste and appreciation of architectural character. To this has been added the difficulty resulting from most people using poor judgment or being poorly guided in the selection of those to whom they have entrusted the design of their homes.

Architectural schools and architectural magazines have done a tremendous lot to educate those in the profession of designing homes and have given them much inspiration and material to draw upon. But very little of this has been within the reach of the general public. Our general courses in schools and colleges have not treated the subject, and, although culture in other directions is advanced, the matter of good taste in home building and decoration has been sadly neglected.

Association with proper home surroundings is like association with people of good manners and happy living conditions. In the aesthetic sense we have not found ourselves. For it is quite apparent that the vast majority of people have an astounding lack of knowledge of character and style in the design and furnishing of a home. Taste



"Modesty, simplicity, charm"—the residence of Mr. Jardine, Pasadena.

position, restless and hard to look at, usually results in a building which is also displeasing in composition and displeasing to look at. While the plan which is simple and forms a pleasing picture to the eye usually results in a building which has the same simplicity, dignity and repose.

The entrance which is merely a hole in the wall, provided that hole is well proportioned and has enough reveal, will generally grow less tiresome than the one which is surrounded with ornate ornamental embellishment. The porch which is supported by square wood posts of correct size is in most cases easier to live with than the porch with ornately ornamented posts. The small house with a simple roof of pleasing material is as a



The interior of Mr. Jardine's home has the same quiet



Pergola and terrace are incorporated into the home.

in such matters is at a low ebb, indeed. This is a hard admission to make, but if we are honest with ourselves, our defiant provincialism will disappear and we will acknowledge the justice of the charge. It is deplorable when we think of the millions of dollars spent in America in the vain attempt to get homes of good character. The results of real estate promoters' dreams are appalling—houses located with a total dis-

regard for other houses and general surroundings, contractors and "mail order" designs of every hideous form and color and "jazzy types" of every description.

Reference has been made to the Early California or Monterey houses, which express the utmost in simplicity and character. The causes prompting these early people to develop this type of home were a result of economic and social conditions.

Economy in the building of a home is, in these days, a highly important consideration. If we will take a lesson from our Colonial and early California forefathers and make economy a matter of simplicity of form and detail rather than the use of poor materials and construction and be content to dispense with some of the needless ornamental features, then we will produce homes that will never be "out-of-date."



A fireplace that is not loaded with an elaborate ornamental mantel

THE HOUSE OF THE FRIENDLY BACK GARDEN

The Home of Mr. and Mrs. Cyril Johnson, Alhambra, California

By CHARLES KYSON, A.I.A.

THE intriguing charm and privacy of the rear garden! Only in comparatively recent years has there been a growing accent to this lovely feature of house design. The open or Continental plan is rapidly gaining in appreciation and favor in the United States. By this is meant a room arrangement whereby the main living rooms are so placed as to have a view of the colorful charm of the rear garden. The old-fashioned back yard is very properly becoming a thing of the past. In its stead there is flowering into being the rear garden with its charm, seclusion and privacy.

It is not easy in a small house, owing to financial limitations, to arrange the rooms so that this open or Continental plan can be achieved. Such a plan should be rambling and consequently have more exterior wall space, which naturally increases the construction expense.

The house here illustrated shows an economical compromise, in which the dining room and master bedroom have a view into the rear garden. This home of Mr. and Mrs. Cyril Johnson shows an interesting and ingenious application of the modified open plan. On entering the house, a view of the rear garden is obtained, with its quaint bird bath charmingly placed within the range of vision. This is accomplished by means of a deep archway leading into the dining room and a large plate glass window at the further side of this room.

There are other artistic and appealing elements in this plan. For example, the living room is a well proportioned rectangle. All too frequently rectangular rooms are unsuccessful in their proportions. Generally speaking a room of this character should have a proportion of four

to seven, which means the width should be four-sevenths of the length.

Another result of the careful planning of this home is that the breakfast room can be reached without going through the kitchen—this in itself is a most desirable feature. The breakfast room with its colorful decorations stresses a note of the modern. A quaint corner cabinet forms a setting for the distinctive dishes in gay peasant designs and colors. An unusual

too, all the rooms are carefully designed so that an interesting and practical arrangement of furniture is possible. This predetermination of the location of the furniture necessarily makes proper allowance for satisfactory wall spaces and insures the placing of the windows and doors so that a proper and artistic furniture arrangement ceases to be a matter of chance and becomes an assured certainty. Then, too, the electric outlets can be effectively located

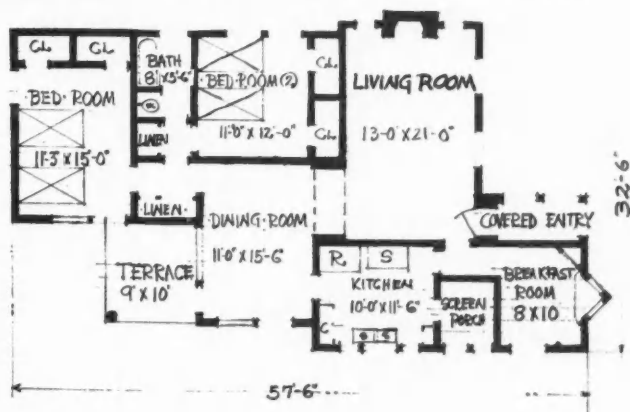
in relation to the furniture they are destined to serve.

Mr. Johnson had some very definite ideas as to modern lighting methods in the home: his preference is for the elimination of side wall brackets and central lights, with their attendant and annoying glare. The method of lighting desired by him is the general use of shaded table and floor lamps. This he feels lends a more gracious and informal effect to the room. The architect also advised that all the base plugs supply-

ing these lamps be on one circuit and be controlled by one switch in each room, making a tour of each room for lighting unnecessary.

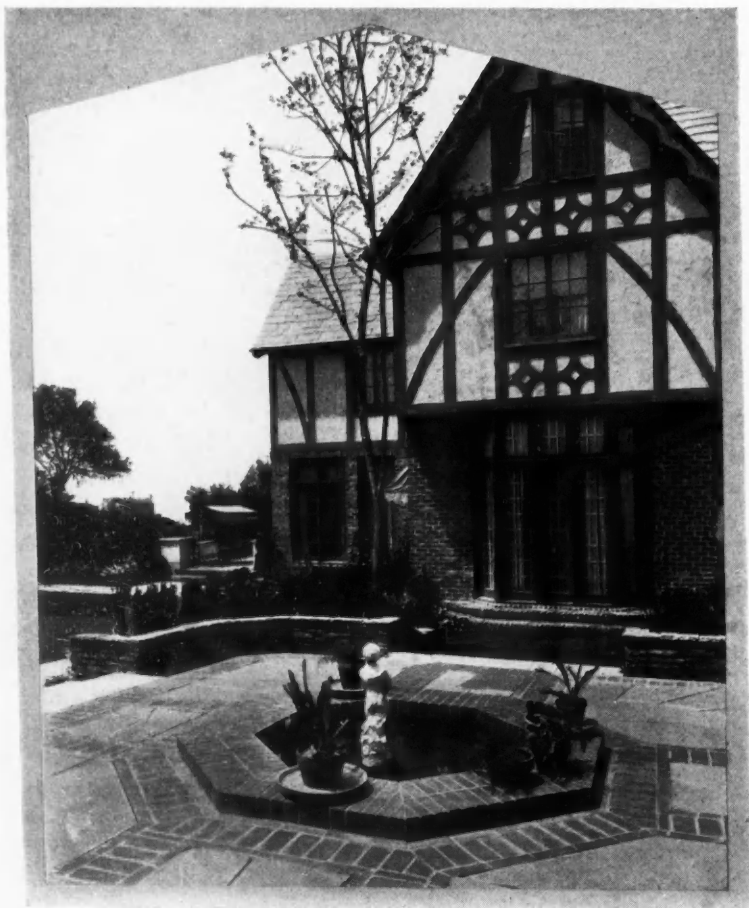
The exterior of this little house is done in the English manner. It is suggestive of the cottage architecture of the British Isles personally studied by the architect. The eave lines are very low, just above the tops of the windows in fact. This is a very important detail, for in practically all the fine examples

of English domestic architecture the eave lines are carried very low, so low, in fact, that in many instances the slope of the roof cuts into the ceilings of the rooms. This tends to make the house cuddle down into the landscape, making it appear graciously related to the old fashioned garden, which should be an essential feature of this type of house.



triangular bay window with a shelf of linoleum in soft old blue forms a striking and practical resting place for an orange colored vase and a grouping of old-fashioned flowers.

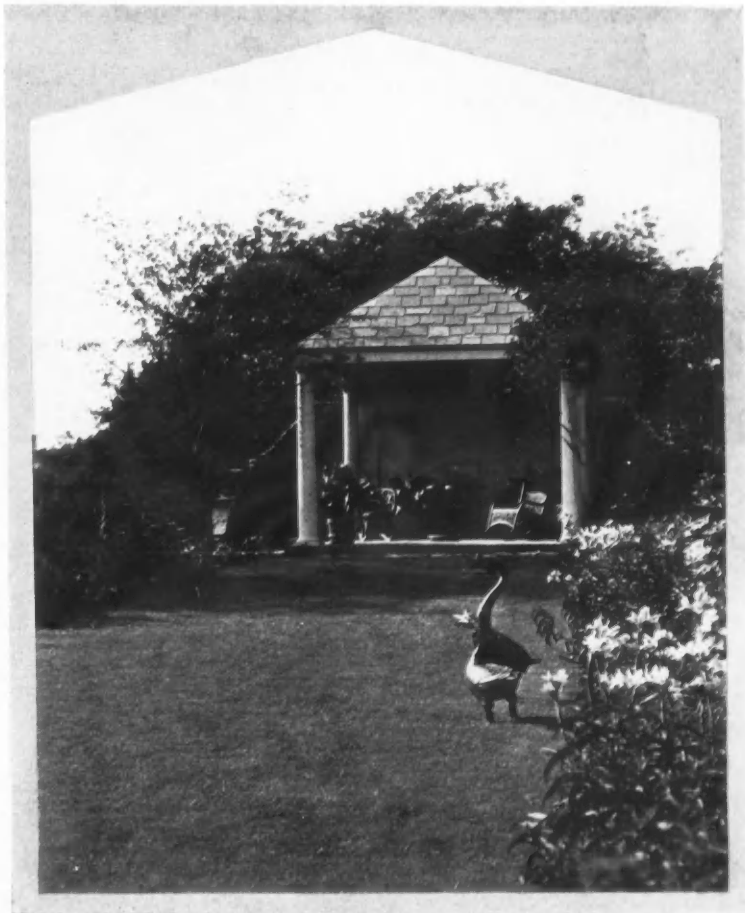
Each bed chamber is provided with two adequately sized dressing rooms, or closets. All too frequently this important feature is neglected in planning a home. Then,



For Mr. W. F. Sampson's decidedly English house in Oakland, California, designed by Miller and Warnecke, A. I. A., an appropriate garden setting has been planned by F. Herbert Mick, Landscape Architect. A succession of terraces along the natural contour lines leads to the large sunken lawn to which open the main rooms of the house. Walks, steps, and the simple lily pond are laid in natural Napa stone, cut after an English pattern. The surrounding hedge of English yew will eventually form a wall of dense green.



Looking up the main long axis of Mr. W. F. Sampson's garden in Oakland, a terminal accent is seen in the form of a charming little garden house or pavilion, which is at the end of the long perennial border. The effectiveness of different levels in a garden is not to be disputed. An interesting possibility in the creation of a modern garden is found in the fact that the two full-grown apple trees shading the long curved seat by the lily pool were moved into place without difficulty. F. Herbert Mick, Landscape Architect.



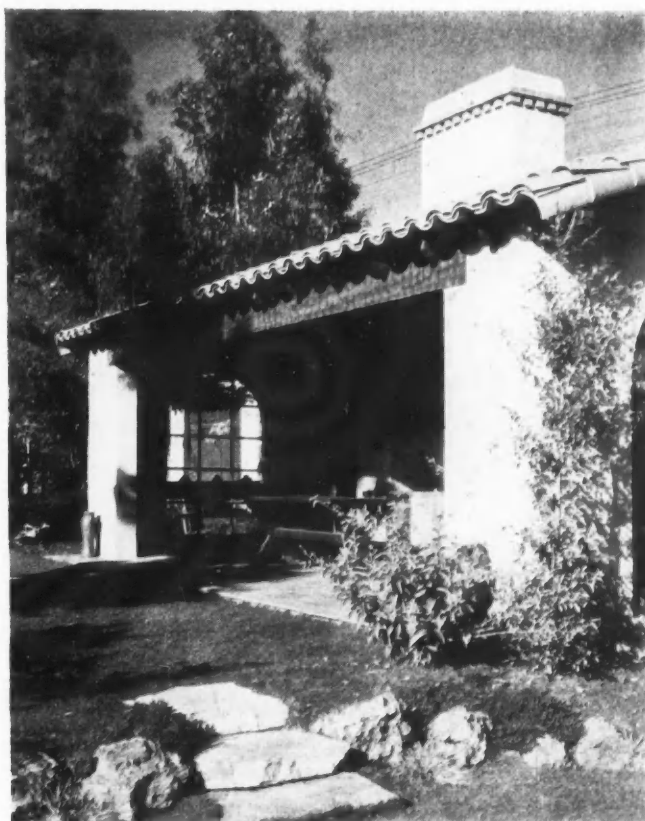


Looking down from the uppermost level in Mr. Sampson's garden in Oakland, across the stone-paved, eight-sided terrace, the sunken turf panel and the lily pool, a sheltered seat accents the axis; vines over its latticed back and the thick wall of yew, will soon enclose this end of the garden. On the opposite side of the house (designed by Miller and Warnecke, Architects), a series of three walls form long horizontal lines upon which the house rests firmly. From the balustraded terrace there is a magnificent view of San Francisco Bay. F. Herbert Mick, Landscape Architect.



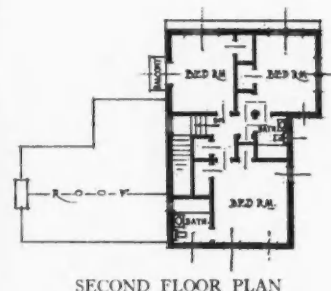
Where could an architect find more pleasure in his profession than bringing joy to the heart of a child? This playhouse was designed for two little girls in Hollywood by Harold O. Sexsmith, A. I. A. They expressed the naïve wish that the door have a big key like those that unlock doors of castles in fairy tales. The door does have a big, old-fashioned key—and that is typical of the spirit in which the house was built.

On the ceiling beams of the play room are all the animals in Uncle Remus' favorite tales, parading in colorful fantasy. At one end is a wide window seat flanked by deep cupboards where treasures may be stored. There is a kitchenette which would thrill the heart of any little girl; with a real electric range, a sink with hot and cold water, dish cupboards, a folding ironing board behind a panel door, and with it a metal folding shelf where the iron is kept, just like Mother's.



On the porch, at one side of the big fireplace, is built a barbecue oven, where many wieners, steaks and countless marsh-mallows have met their fate. Silhouettes of animals decorate the lanterns. The playhouse is built in a lovely garden amid flowers and trees and pools. It forms the terminating motif of the "Parlor Garden" on the axis of the living room of the main house. Some day, when the little girls grow up, it will become a tea house where bridge and tea parties will take the place of make-believe.

CASA DE JUEGO 'THE PLAY HOUSE'



BUILDING IN AN OLD ORANGE GROVE

A Pasadena California House with an International Atmosphere
The Home of Mr. and Mrs. John H. Fertig

By ILMA HOWE

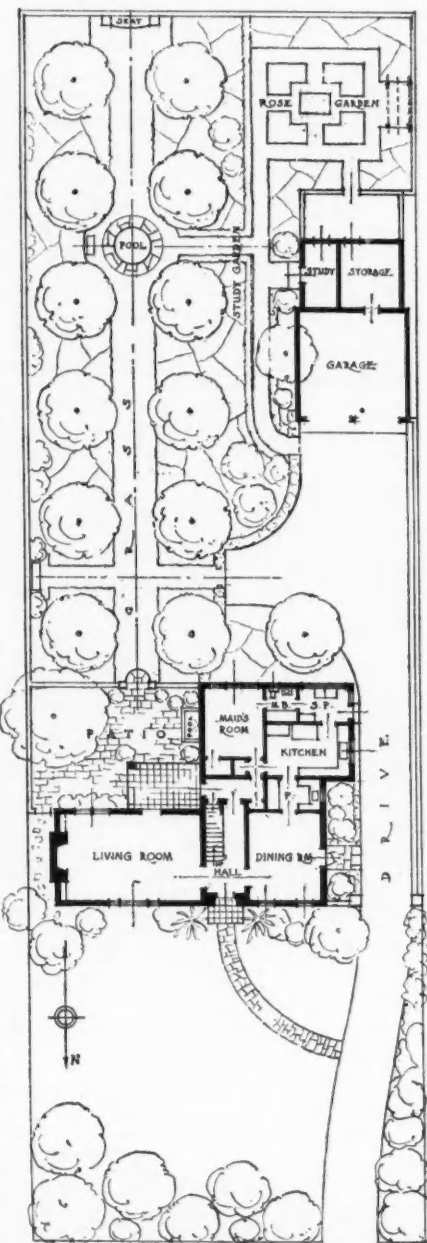
LIFE is a process of contacts with all sorts of ideas, people and places, and when the results of these contacts are properly integrated we have an harmonious whole.

And so it is possible to design a house with materials and plan adapted to the California climate yet retaining the simplicity of plan and feeling of an Eastern house; furnish it with objects collected on world journeyings; landscape it as the trees on the lot naturally dictate, and obtain a result that is pleasing.

The Fertig house might well be called "A California House with an International Atmosphere." It is built of stucco with a low-pitched shake roof affording overhanging eaves, and the trim is of turquoise blue. Its straightforward plan allows of a central stair-hall with the living room to the left, exposed on three sides, and the dining room to the right, with the kitchen and service rooms extending beyond.

"We like this house," the owners say, "because it has the simple homelike feeling of our eastern house, and we love the garden especially for the two long rows of orange trees saved from the original grove—that is real California to us."

Throughout the downstairs the woodwork is very dark and the walls are a golden buff, just the tones necessary to blend into an harmonious whole the rich greenish-blue Japanese hangings, the brilliant red Indian tapestries and the dull blues and oranges in the upholstery of the furniture, some of which was brought from foreign lands. Glistening here and there throughout the rooms are shining pieces of brass brought from a Japanese temple—trays, vases, candlesticks, and the most gorgeous piece of all, a large hibachi resting on the floor beside the hearth. At this fire-



side one can sit 'mid the warmth of the east and the west, with a view out across the busy street and the deep green of an orange grove to the mountains, or back across the patio into the garden.

The south door of the living room opens on a flagstoned terrace which is partly covered by the low-sweeping roof and at one end is overhung by an upstairs balcony from which one gets a splendid view of the garden. A graceful Chinese elm drapes itself over one corner of the terrace wall, and a cocos palm throws its shadow across the wall-fountain. Azaleas, begonias and other potted plants make gay spots here and there. Bronze lanterns from Japan lend a foreign touch.

From the terrace steps a long green mall, crossed here and there by by-paths, extends down between two rows of orange trees to a pool, and beyond it to a wall-seat, with Italian cypresses on either side.

The rich colorings of the interior of the house seem to have flowed out across the garden. Brilliant red geums splash their vivid color against the white terrace wall, then follow down either side of the green mall to the pool. Behind the geums various flowers spread an harmonious wash of color to the high cypress hedge, shielding the garage, on the west, and to the long adobe wall on the east—salmon-colored snapdragons, bronze Mexican bougainvillias, blue delphiniums and Canterbury bells, purple verbenas and lavender cinerarias, with here and there the bright staccato notes of yellow columbine and Spanish broom. From the lily-padded pool a tall Spanish bulrush lifts its golden blossoms.

On the stone bench beside the pool, one can sit in the orange-blossom scented air 'mid the Chinese forget-me-nots, the columbine and

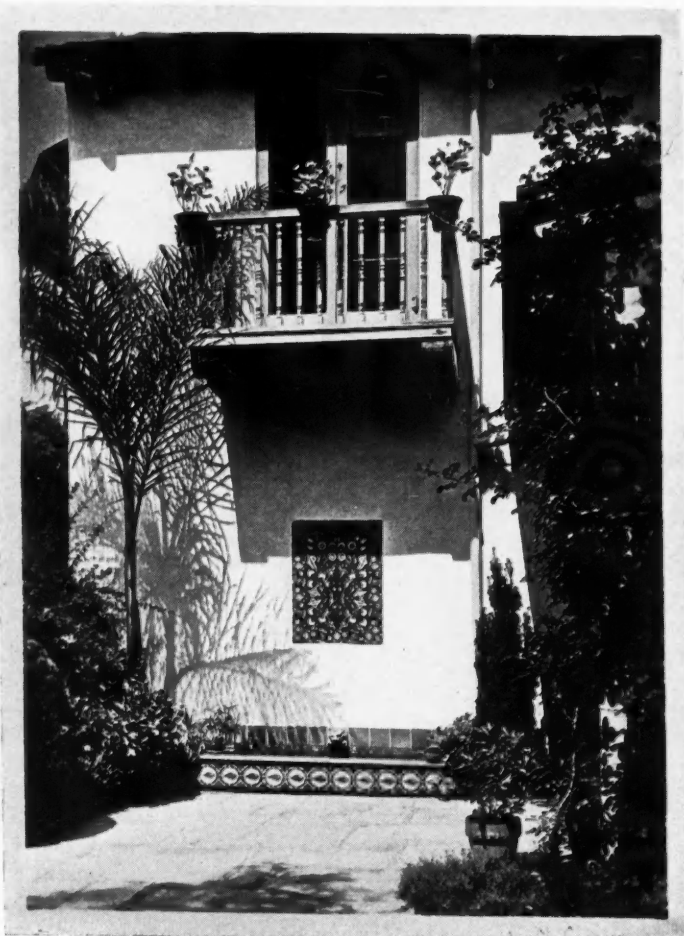
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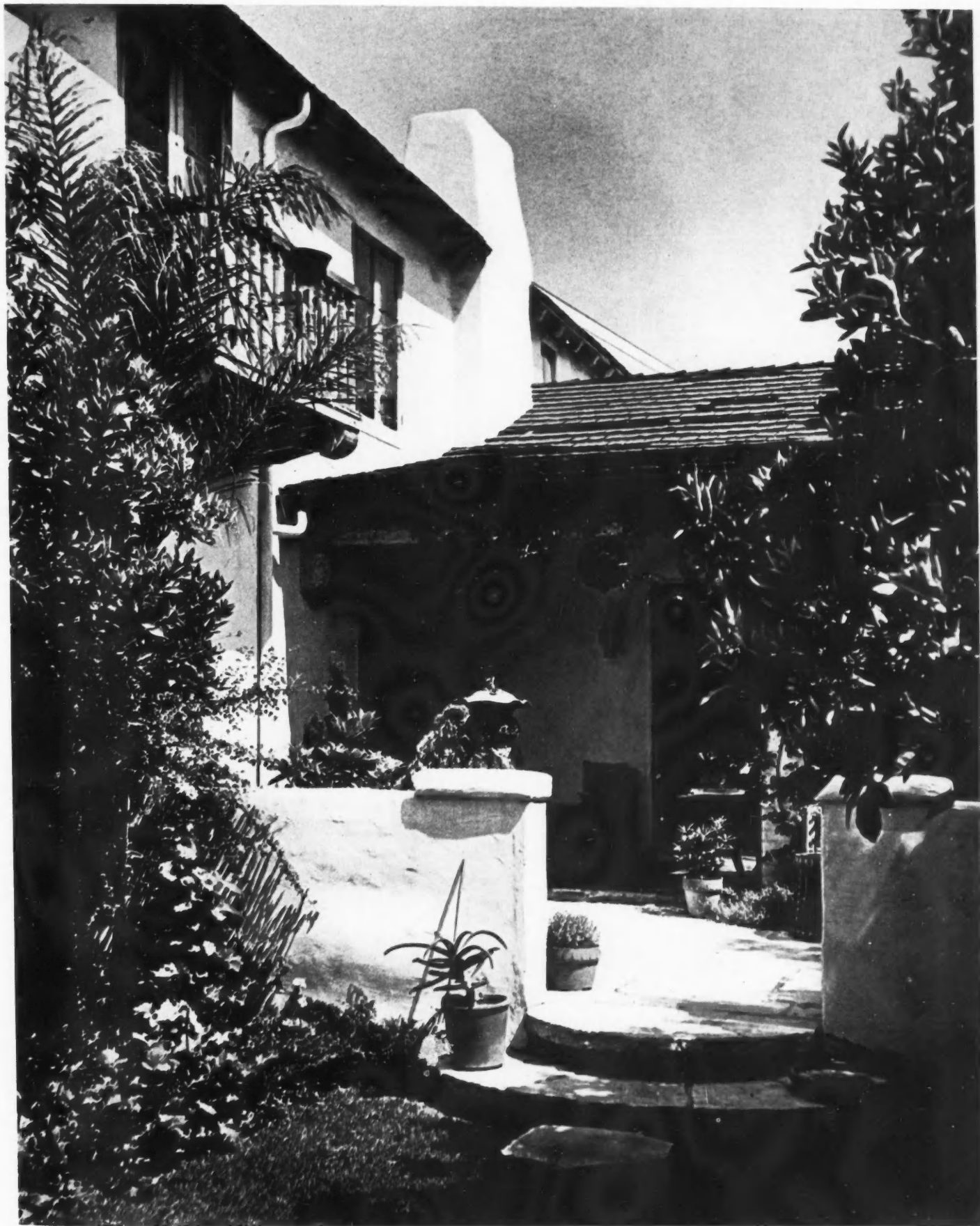
A view from the Patio down a long grass walk between rows of orange trees. The house of Mr. and Mrs. John H. Fertig, Pasadena. George B. Brigham, Jr., Architect.



Dark woodwork and golden buff walls—blue-green hangings—orange and blue chair coverings—the mellow tones of Oriental rugs—the glint of brass—blend into an attractive harmony. George B. Brigham, Jr., Architect.

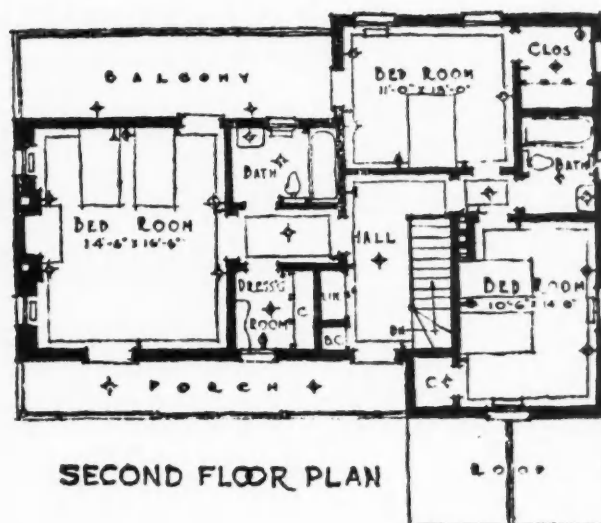
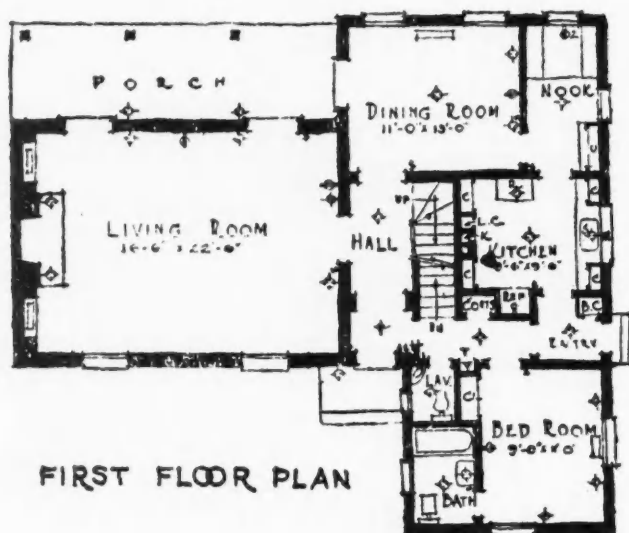


THE HOMELIKE CHARM OF MR. FERTIG'S RESIDENCE



Photographs by Wm. M. Clarke

The homelike atmosphere of this delightful house of Mr. and Mrs. J. H. Fertig is shown here with a view from the Patio toward the living room entrance.



The awarding of first prizes in National Architectural Competitions to California architects seems to have become a habit. The design here shown, by H. Roy Kelley, A.I.A., has received the first prize (with an honorarium of \$5,000.00) in the National Better Homes Competition, conducted by the Home Owners' Institute and the Associated Press, to whose courtesy we are indebted for the permission to show the prize-winning design. It is an excellent example of the charming Colonial-California type of house, well planned, eminently suited to life in this warm, sunny climate.

One of the reasons for Mr. Kelley's success may be found in his article on "Simplicity" on page 36 of this issue.

'MA CHÈRE MURIEL' *

A Chronicle of Music and Humanity Reconsidered

By JESSICA KATE SENECA

TO ACCOUNT for this abundantly-giving spirit one goes back to the spacious home of the writer's childhood, set above the little New England town of Haverhill (the poet Whittier's birthplace), where she must have imbibed those virtues of hospitality and love of her fellows that made the foundations of her success as entertainer in London, as much as her love and longing for music. In the county history is the portrait of her father, that expresses the love of life and of his fellowmen that his youngest daughter exhibits. Her feeling for England is founded on an ancestry that goes back to very old English families, and her name, Muriel Gurdon, is that of the young wife of the son of that Sir Richard Saltonstall, whose portrait Rembrandt painted and who, returning to England after his first coming in 1630, wrote noble words of reproof to the harsh and intolerant ministers behind Governor Endicott...Leverett Saltonstall, first Mayor of Salem, whose fine musicianly countenance adorns the pages of the county history, was noted for his love of music, and his encouragement of musical art in the community.

Concerned chiefly with gatherings of famous musicians who played for the author in her London home, presenting as dearest part of daily life the great master works of music, the book is full of beneficent influences not only for this love displayed, but because it shows us humanity in lovable aspects, and because of its deep delight in art, in life, in people. Created for her two young sons whose lives begin in the narrative, it may have been also for the author's own consolation, perhaps, to ease that poignancy of regret with which we survey the happier past, remembering only blessedness. A large and warm response must have been hers, and both book and writer taken to the hearts of many whose meager lives its glowing narrative warms and enhances. She is here generous hostess still to thronging, invisible guests, unknown and never to be known, whose praising voices she will not hear, nor see their charmed and smiling countenances.

A prepossessing foreword asks to believe in the book's "essential truthfulness." One

does; but it is no doubt also its essential untruthfulness that makes it so engaging. Here is a London where the sun is always shining, and likewise in the narrative are foggy and gloomy things left out. The book's cover is not essentially truthful, rather suggesting in its straightened gold and black a manual of religious meditations, though it may have been intended

bed by Thibaud's playing. Several hygienically disturbing statements are made about the upbringing of this very valuable infant American, whose great-grandfather, most prepossessing of all "The Fathers of American journalism," looks out over the motley crowds in the library newspaper room of Los Angeles, and one of whose ancestors, a well-educated young man from Boston, sailed to these shores from China and the Sandwich Isles, and enchanted with their fairness, abandoned Boston, China and the Sandwich Isles forever, married the governor's daughter, owned nine square miles of land, and built the first vessel ever made in California.

In all his appearances, from that first vague infant smile into the dark eyes of Eleanora Duse, bent over his crib, the child, possessed of something of his mother's ardors, creates an effect of tender charm, even when he is no more than a burnished gold head at an upper window.

Where the writer sets out, not to tell a funny tale, but to show an aspect of character, how stupid someone was, unforgiven through the years, the fun springs spontaneously: as with the callous loud cashier, the unconvincible governess, the foolish fascinated footman, the obtusely reiterative singing teacher; or Sczymanowski and the seven deadly gas heaters, and the unre-mitted misfortune of the bass-cellist. But the ghost story, the Thibaud and Ysaye stories are cheerless, and when, with a touch of affectation, she tells us of a "very funny story" that "diverted us vastly," a dreariness comes over the spirit.

Her elaborately conducted assailing of the mannerless Polish nobleman shows considerable actress ability, and also why she could not fully understand the militant suffragist. Somewhat of a lover of indelicacies is this narrator, and not without hints of absences of heart. She can unimaginatively wear the courting plumes of birds; can see the swift brown hare as merely something for a gun; can leave "turned out" of an Italian village, without stopping to say what became of them, three hundred people who wander miserably in the reader's imagination, sitting about on

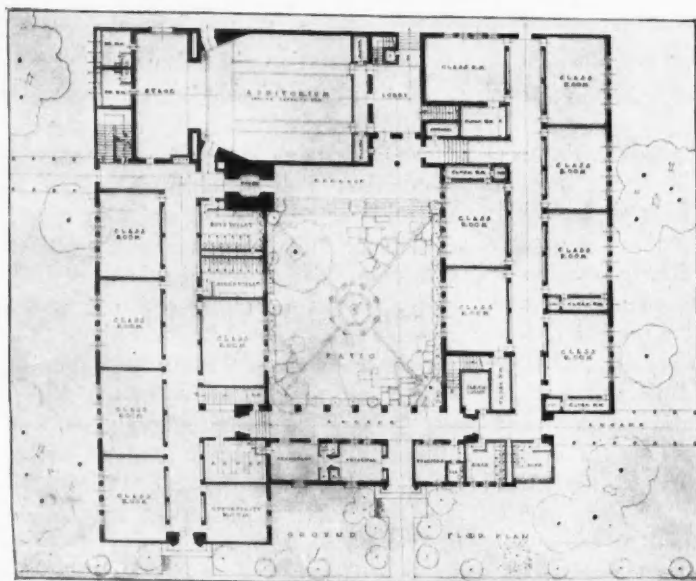
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Elizabeth Rethberg, soprano appearing with the San Francisco and Los Angeles Grand Opera Associations.

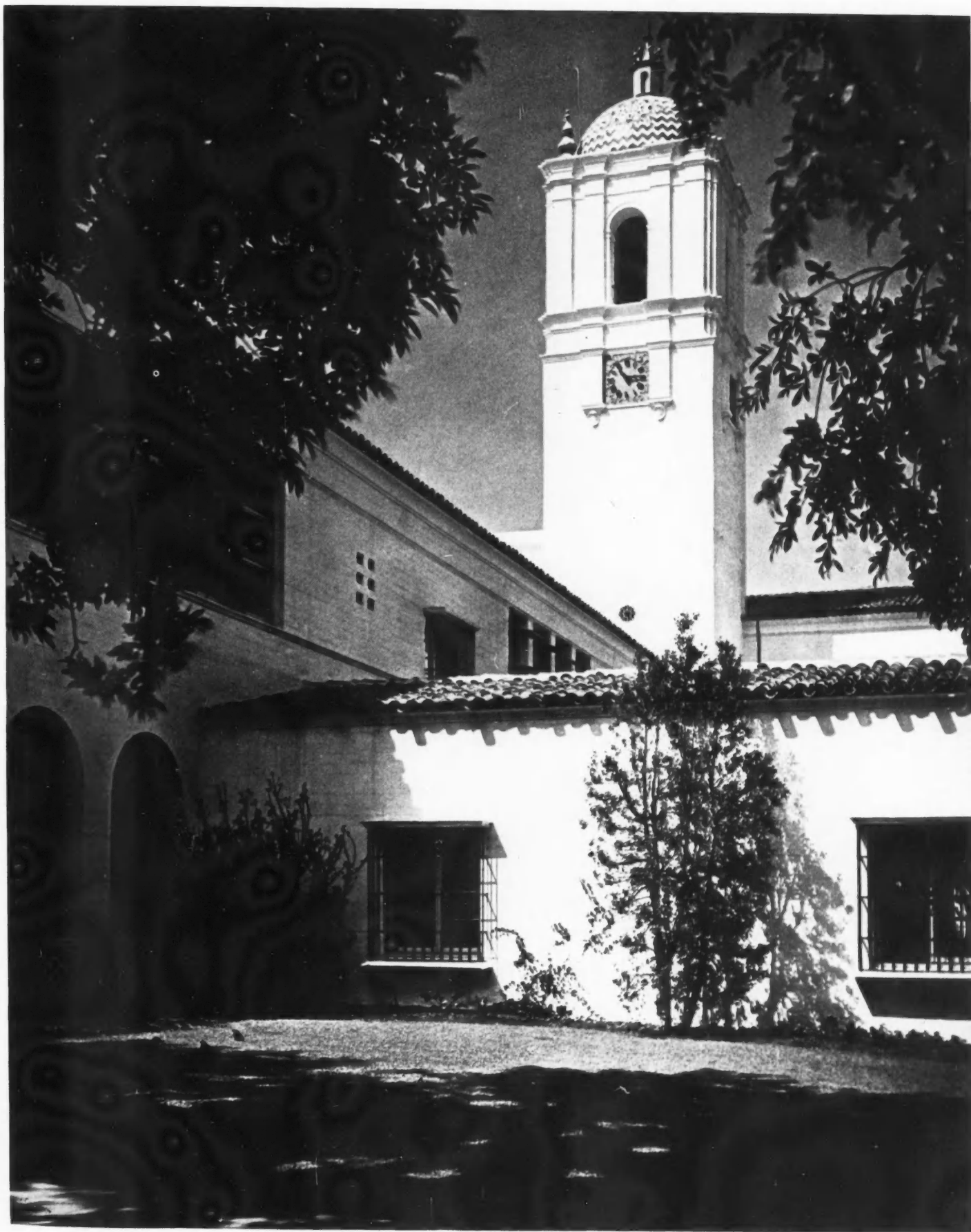
to express the gold of the music glimmering in the darkness of midnight. It is quite a nice binding, but one feels that black is not the book's color, and that no greater darkness than blue should have befallen it, with a design in minglings of majenta and yellow and bright green to remind one of the breakfasts and the child in it, and with far high shapes in faint blue and gold in the background for the music. One would have liked a picture of the writer in one of the turbans that interested Gertrude Stein, and a tiny drawing by some choice spirit of the child appearing at the stair-head in the small hours, drawn down from

**Music at Midnight* by Muriel Draper. Harper Bros. 1929.

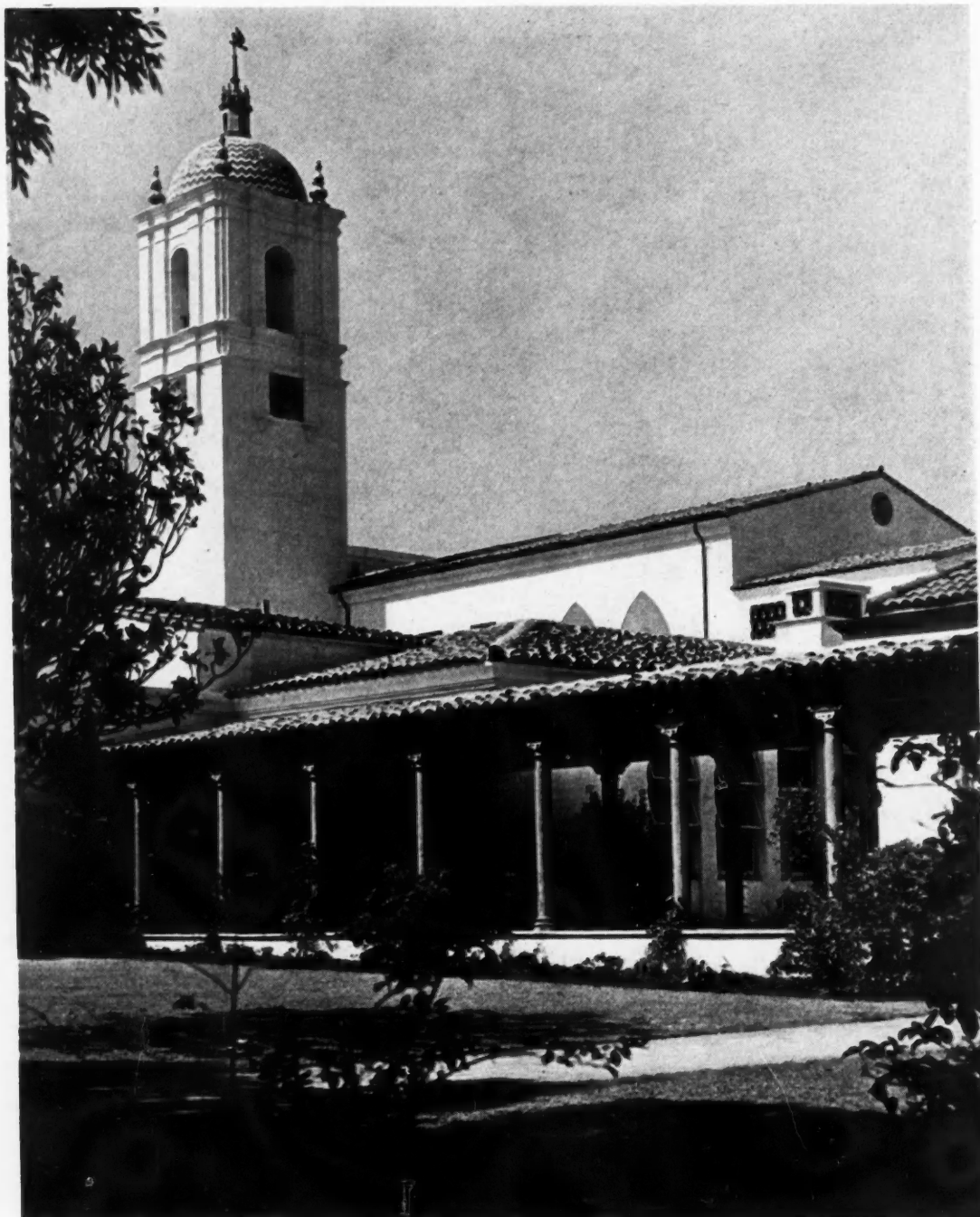


Photographs by Wm. M. Clarke

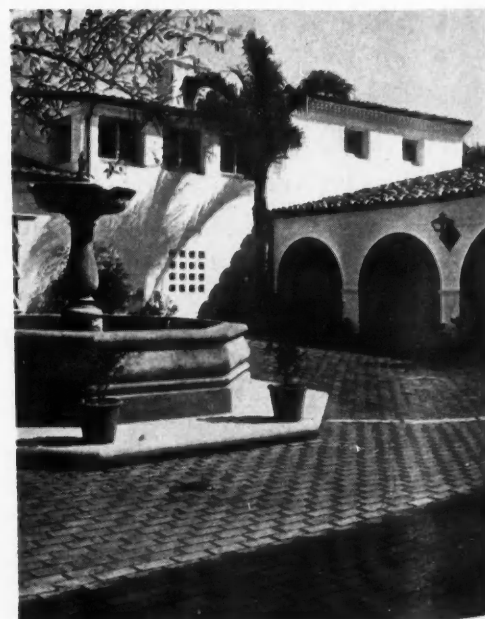
In the Hawthorne School, recently completed in Beverly Hills, California, Ralph C. Flewelling, A. I. A., has struck a new note in the scholastic architecture of California. The daring treatment of this entrance to Auditorium from Quadrangle is fully justified by the contrasting simplicity of wall surface, and the restrained use of ornament. There is a remarkable feeling for scale and proportion, essential factors in every architectural composition.

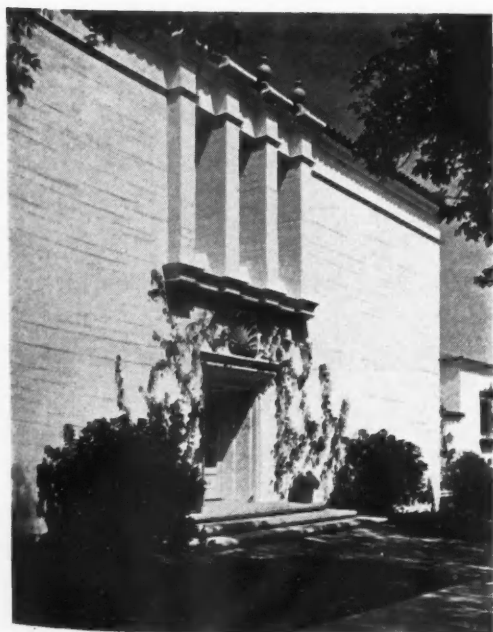


At the corner of the Hawthorne Quadrangle rises the tower; a sturdy shaft of white, it is crowned by a tile dome which gleams golden against the intense blue of the southern sky. Seen from this spot near the main entrance arch, framed in foliage, it forms the accent of a lovely picture.

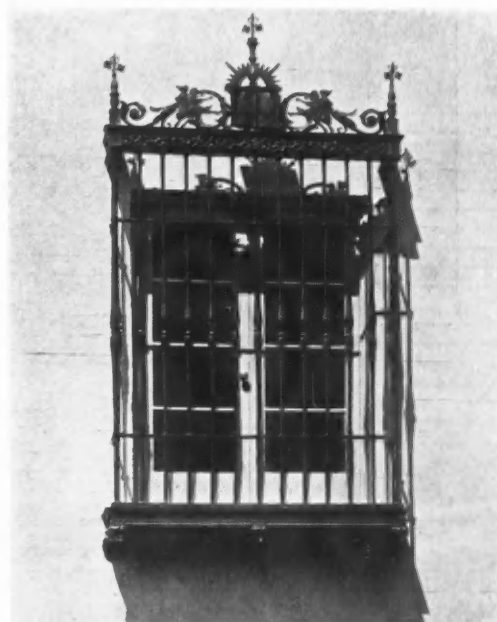


It was necessary to connect the new Hawthorne Quadrangle with some existing buildings; Mr. Flewelling, the architect, did this by a rather open colonnade, avoiding too abrupt a transition from old to new. Across the entrance end of the Quadrangle the deep shadows of the wide arcade form an interesting foil to the white heights of tower and auditorium opposite.





The two views here given of exterior entrances to the Hawthorne Quadrangle show a sturdy grasp of those two architectural fundamentals — proportion and scale. The composition is picturesque without being forced. The impression of the board forms can be plainly seen on the concrete walls, giving an interesting texture. An amusing and appropriate note has been given to the iron grille—or *reja*—by the introduction of child forms, a book, etc.



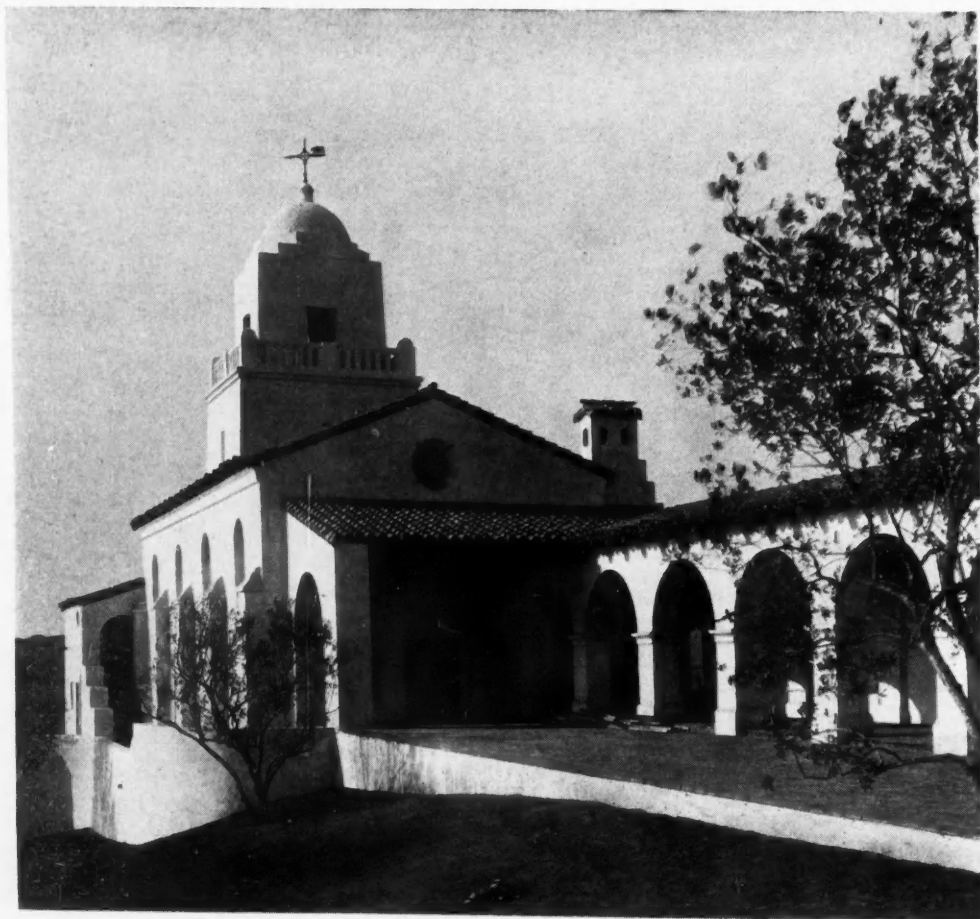


It would be incredible if students at the Hawthorne School in Beverly Hills failed to be influenced by daily association with pictures of such stirring and romantic beauty as have been created for them by Mr. Ralph C. Flewelling, architect for the new Quadrangle. He has painted his picture with a broad palette, with no profusion of detail or decoration; but with brilliance, with spirit, with color.



From the broad terrace before the auditorium of the Hawthorne School, one looks across a brick-paved courtyard to the arcade loggia which leads to class rooms, offices and exit. Around the sides are trees, shrubbery, flowers; an octagonal basin, from which rises a simple pedestal fountain, marks the center of the Quadrangle.

Even age, it seems, could hardly give more quality of charm.



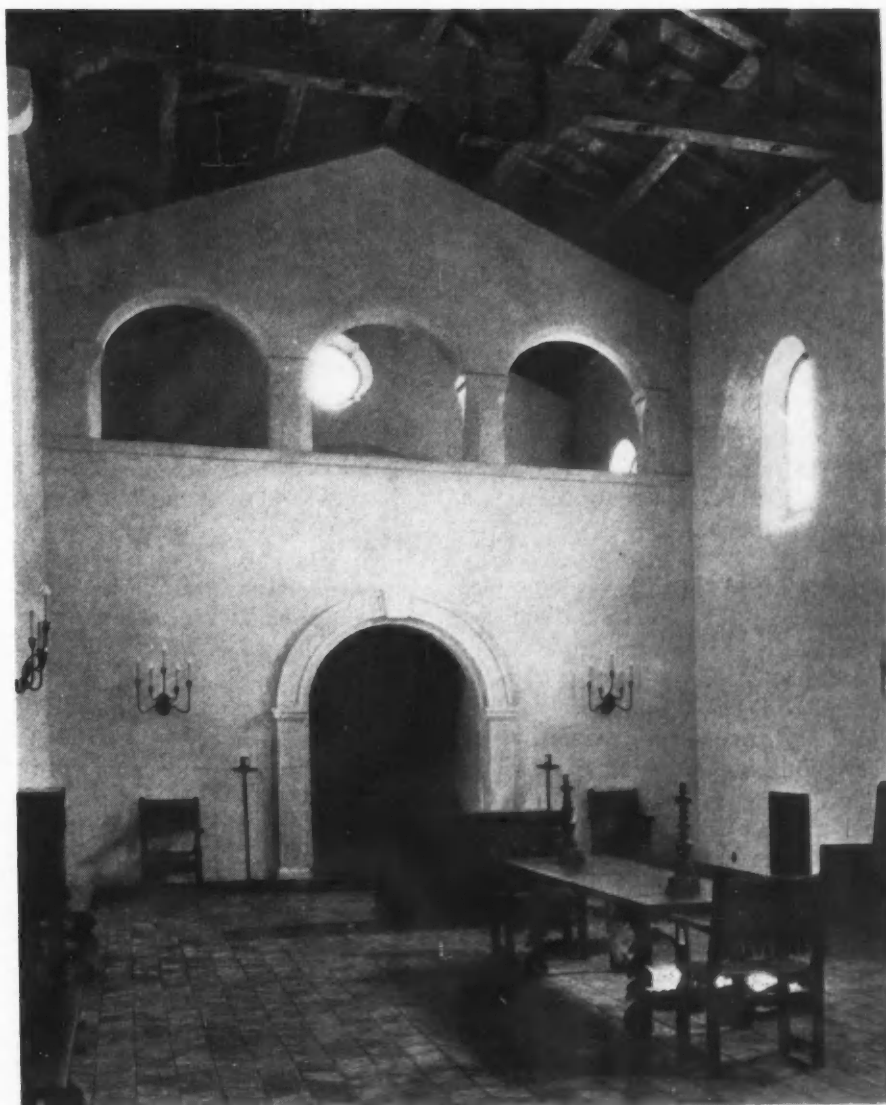
The dedication of the new museum, given by George W. Marston to the city of San Diego with the old presidio site held by him for many years for a public park, was the crowning event of historical and artistic interest this summer along the California Riviera. It sets a very high standard for our historical and landmarks clubs to follow. William Templeton Johnson, Architect.

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On May 14, 1769, Captain Revere arrived at San Diego from Baja California, to the relief of the soldiers, sailors and mechanics who, ill and starving, had come by sea ahead of the land forces, to settle San Diego. "The first thing Revere did was to move the camp from the beach near La Punta de los Muertos to a spot nearer the river, for better convenience of water supply, at the foot of a hill where the remains of the old Presidio may still be seen." Here was set up "California's first military fortification," now commemorated by Presidio Park and its beautiful Museum crowning the hill.

Information from "A Short History of California" by Rockwell D. Hunt, 1929.



HEARD ON BROADWAY, SEEN ON BOULEVARD

A Tournament for Little Theaters to be Held in San Francisco

Two Visiting Artists and a New Play Delight Pasadena

By ELLEN LEECH

PREMIERES are old stuff to us through the medium of the movies and we have also sponsored the debut of various plays but it isn't every day that we have a combination so notable as the Coburns presenting an entirely new play by Booth Tarkington, admirably dramatized by Arthur Goodrich. This union delighted audiences at the Community Theater, Pasadena, last month. The play is good entertainment despite its cleanliness, it being reminiscent of the old fashioned era in drama when playwrights could express themselves without profanity, and shade their meanings without the aid of smut or even soot. The role of Earl Tinker, the plutocrat in question, is assumed by Charles Coburn, while Mrs. Coburn appears as the French lady of distinct, if not so discreet, charm, making it necessary to dismiss at once the term adventuress. Unfortunately Mr. Tarkington draws in the wife a rather antiquated survival, such a bore, yet so full of nags, that it is hard to believe the blood of a roving buccaneer, even though incased in the form of a midwestern millionaire, could so defer to tradition, feel itself bound by "the holy bonds of wedlock," as to withstand the wiles of a widow determined to be generous rather than prudent. While Mr. Tinker admits to temptation exceeding that of St. Anthony the strident voice of the persistent wife curbs every migratory impulse and he is reduced to being, as Kenneth Harris would say, a pragmatic romanticist.

In customs and conditions there was much quoting of "Old things are best" by the elders until they and the proclamation were both submerged by the surge of modernism. Now the adage again emerges in some of the arts and apparently the theater is rather subtly hinting at the same thing in staging so many revivals both in the East and on this Coast. It is true the said revivals have been presented as curiosities, antiques, a few even as museum pieces, but Guy Bates Post, when appearing as guest artist with the Duffy Players in his perhaps best known part, "The Masquerader," said many charming comedies were being overlooked that would bear repetition. Mr. Post is so convinced of this that he advo-

cates the formation of a company to revive and preserve them. Thus far the revivals have been done in the manner of the first presentation, in stage settings, costumes and manner of speaking the lines but most of them would make perfectly good theater with no over emphasis. The dialogue



Mr. and Mrs. Coburn, co-artists in the production of "The Plutocrat," a new play by Booth Tarkington, dramatized by Arthur Goodrich.

might lack the pep of profanity and still the sparkle remain undimmed. "After Dark," revived in the East, was brought to the Pacific Coast from Chicago and shows definitely what Dion Boucicault provided in the way of blood and thunder for audiences in the sixties. This great old melodrama proved a sensation in San Francisco forty years ago and is quite able to entertain now but may, to the fugitive moods of the very young generation appear as diversion more fitted for the first show boat, the Ark. In Pasadena, at the Community Playhouse, it has been possible to meet for the first time or renew an acquaintance with "Nellie, the Beautiful Cloak Model," one of those early working gels whom Heaven seemed so slow to protect.

Laughter is a good thing and has furnished the theme of poems and prose for

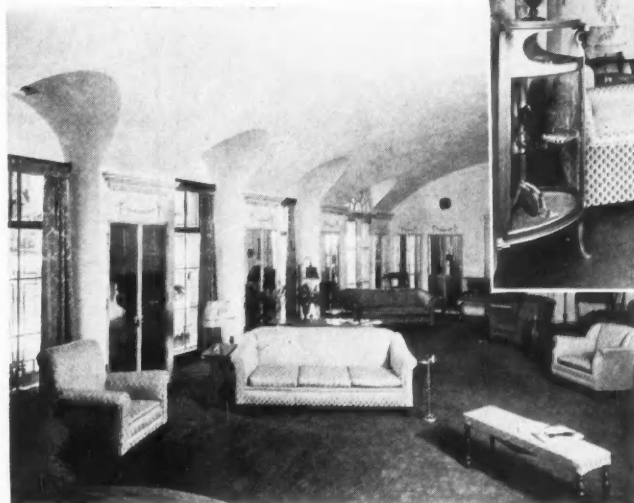
many a day but the explosive kind was never meant for the auditorium section of the theater. Far be it from me to withhold the meed of praise to any production and any actors but raucous takes on a fuller meaning if it becomes descriptive of the outbursts of a woman in a seat just behind you. "Little Accident" may not furnish the best material for a play but it was handled cleverly both in presentation and dialogue, and the only profanity I recall was on my side of the footlights due to the over appreciation of the female never taught to be seen and not heard. For such a very modern theme as that of the maternal instincts of the male progenitor exceeding those of the female it is extremely clean; the bits which might be called naughty are naively so, rather than sophisticated, and the quite piquant predicament of finding a baby in a cabbage patch would seem to provide much the more natural explanation of its appearance than to recall it as a biological accident. Thomas Mitchell who wrote the play with Floyd Dell assumes the leading role.

Tournaments date back to ancient days as does the theater but their combination is of modern origin, retaining however the full flavor of competition, and interesting now particularly because of the Pacific Coast Little Theater Tournament to be held in San Francisco, opening November fourth and continuing, through the ninth, at the Community Playhouse in the Western Women's Club. The Preamble states, "The sponsors of this Tournament do not lay claim to an original idea, but are offering to the movement here on this Coast much the same opportunity that is provided in New York city by the competition of Little Theaters for the David Belasco Cup Award. This now famous Tournament, which held its seventh annual match last May under the general management of Mr. Walter Hartwig has become an institution of recognized value and importance." The Tournament is limited to fifteen contestants, and the rules provide that three one-act plays be given each evening for five evenings by three different groups until fifteen plays have been shown. Mrs. D. E. F. Easton is General Tournament Chairman.



Photographs by Dickson and Thurber

Flornina, exclusive importer for those not shopping in Paris themselves, has built, on Lake Avenue, Pasadena, this house exquisitely fitted to her needs. Its attractive exterior dominates and sets the pace for Pasadena's new shopping district.



Spacious and yet reserved in style and finish the handsome show rooms and model stage express those qualities which have made Flornina the favorite of fashionable folk and the guide of those who must depend on the importer for correct gowning and the mode.



ON PASADENA'S NEW AVENUE OF CALIFORNIA SHOPS

The Calendar

(Continued from Page 12)

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS AND ARCHITECTURE, 627 South Carondelet Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

CLUBS

MIDWICK COUNTRY CLUB, near Los Angeles, California, provides an unexcelled golf course. The tennis courts are in demand for tournaments, and during the season the polo fields are the scene of weekly matches. Sweepstakes tournament of the Fall season opened last month. The privileges of the Midwick course are opened to Annandale golfers while their first-nine is undergoing repair.

BURLINGAME COUNTRY CLUB, Burlingame, California, one of the oldest clubs in the west, was established in 1893, offers delightful hospitality to the members and provides a golf course of the best.

MENLO COUNTRY CLUB, Menlo, California, was opened in 1909 and continues one of the most popular clubs of the State.

ANNANDALE GOLF CLUB, Pasadena, California: Monday is Ladies' Day, both for golfers and non-golfers. A special luncheon is served and bridge may be enjoyed. All greens on the first nine are being replanted with bent grass and No. 3 green being reconstructed. The grounds include 150 acres, wherein excellent tennis courts and a plunge provide entertainment.

BERESFORD COUNTRY CLUB, San Mateo, California, established in 1912, provides an excellent golf course, dining room and buffet service.

CRYSTAL SPRINGS GOLF CLUB, San Mateo, California, is another Peninsular club offering a good course to golfing members.

MARIN GOLF AND COUNTRY CLUB: San Rafael, California, is one of the older clubs of the State and ranks with the best.

FLINTRIDGE COUNTRY CLUB, Flintridge, California, "Maid's Night Out" is Thursday evening. Dinner is served and menus may be arranged in advance by early reservation. Dining room is open Sunday evenings, table d'hôte dinners being served. Last Friday in every month is the Bridge Tea. Woman's weekly golf tournament on Tuesday, followed by the golfer's luncheon, is an attractive feature.

LOS ANGELES COUNTRY CLUB, Los Angeles, California, provides two courses for the large membership, and has established Ladies' Day as the second Monday of the month.

BELVEDERE GOLF AND COUNTRY CLUB, Belvedere, California, provides an excellent golf course and the social life of the club is most attractive.

MEADOW CLUB OF TAMALPAIS, Fairfax, California, recently opened the new club house and is the scene of many interesting social functions.

OLYMPIC COUNTRY CLUB, San Francisco, California, is at home on Post street in the city and maintains the golf course at Lakeside.

SAN FRANCISCO GOLF CLUB maintains the clubhouse and golf course at Ingleside, San Francisco, California.

PRESIDIO GOLF CLUB, Presidio Terrace, San Francisco, California, provides an excellent and scenic course.

October 7-11, Northern California Women's Championship.

MONTECITO COUNTRY CLUB: Between Montecito and Santa Barbara, California, provides an 18-hole golf course, two concrete and two dirt courts for tennis, bowls and croquet. Tea is served and informal bridge parties arranged as desired. A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB, Santa Barbara, California: Offers a course of eighteen holes, rivaling any in hazard and beauty. Luncheon is served every day in the lovely patio or indoor dining room, and tea may be arranged as desired. Woman's Golf Tournament is held each Tuesday.

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STERLING SILVERWARE

We proudly show the Wedgwood pattern in International Silver. A pattern wrought from solid silver. In outline, the Wedgwood is simply a lovely flowing curve. In surface, it is a delicate tracery of design. A complete open stock service—start with teaspoons, First Floor.

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We announce
An Important Fashion Revue
on Tuesday and Wednesday
October fifteenth and sixteenth

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The Junior League of Pasadena
will receive a commission on all sales and
orders taken on these two days
for the benefit of their
Charitable Fund

Pasadena

New York

Paris

SAN GABRIEL COUNTRY CLUB, San Gabriel, California, is selected for the Southern California Women's Golf Championship early in 1930 by the Women's Auxiliary of the Southern California Golf Association.

WILSHIRE COUNTRY CLUB, Los Angeles, offers an unusually good golf course, and has been selected for the Women's State Championship next year by the Women's Auxiliary of the Southern California Golf Association.

VALLEY HUNT CLUB, Pasadena, California, is essentially a town club, unusual in its simplicity and dignified hospitality. The outdoor life is fostered by the popular tennis courts and the plunge.

CLAREMONT COUNTRY CLUB, Oakland, California, has recently opened the new clubhouse, where every facility for entertaining is provided. The clubhouse includes several beautiful suites for the use of members desiring to make the club their home.

BERKELEY COUNTRY CLUB, Berkeley, California, offers a good golf course, tennis courts, and a club house, which lends itself to all types of pleasant entertainment.

DEL MONTE GOLF AND COUNTRY CLUB, Del Monte, California, is unsurpassed in country club annals, providing a golf course that has been the scene of unnumbered tournaments. October 30, Hallowe'en Tombstone Tournament.

PEBBLE BEACH GOLF CLUB, Pebble Beach, California, provides an unequalled golf course and is the center of much social activity.

MONTEREY PENINSULA COUNTRY CLUB, Del Monte, California, is another mecca for the golfers of the Monterey countryside.

CYPRESS POINT GOLF AND COUNTRY CLUB, Del Monte, California, is the most recent addition to the country clubs of that section.

MILL VALLEY GOLF AND COUNTRY CLUB, Mill Valley, California, is another of the older clubs and is a center of social life.

CASTLEWOOD COUNTRY CLUB, Pleasanton, California, provides an excellent golf course and a club house with every comfort and convenience.

VIRGINIA COUNTRY CLUB, Long Beach, California, offers an excellent golf course and the club house provides facilities for many and varied hospitalities.

PASADENA GOLF CLUB, Altadena, California, beautifully located with an excellent course, is also a social center. Women golfers resumed their Friday sweepstakes tournaments in September.

SANTA CATALINA ISLAND COUNTRY CLUB, Catalina, California. The innovation at the club is a mashie pitch course, 400 yards in length, designed and built by William P. Bell to relieve congestion on the course, also to stimulate interest in practice in the short game.

SAN DIEGO COUNTRY CLUB, Chula Vista, California, offers an excellent golf course, and many charming functions are given at the clubhouse.

LA JOLLA COUNTRY CLUB, La Jolla, California, offers an all grass course, eighteen holes. Length 6,544 yards, par 71. While the course is of championship calibre, it is enjoyed by the novice and the low handicap player equally.

PALISADES CLUB, Balboa, California, is a conservative seashore club, formed for the convenience and social enjoyment of the members. Situated at Corona del Mar, the club provides conveniences for boating and bathing, as well as tennis and croquet. Dining room is open all the year. Entertainments are planned for each Saturday night during the summer, on alternate Saturday nights there is a dance.

CLUB CALIFORNIA CASA REAL, Long Beach, California: Special bridge parties on Thursdays, Tuesdays are scheduled as Feature Days, art, literature, music, science or athletics. Saturday evening dinner dances, with a special feature dance.

OJAI VALLEY COUNTRY CLUB, Ojai, California: Offers an eighteen hole course, the club ranking with the best in the West. The clubhouse provides every modern club convenience and comfort. Luncheon and dinner served every day. Tea served as requested. Dinner dances may be arranged as desired.

EDGECLIFF BEACH CLUB, Montecito, California, closed the season's gayeties in September.

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REDLANDS COUNTRY CLUB, Redlands, California, is the second oldest golf club in the State, having been established more than thirty years ago. The club provides an eighteen hole course and a hospitable club house.

PALOS VERDES GOLF CLUB, a part of the Palos Verdes Estates, southwest of Los Angeles and beyond Redondo, California, along the coast, offers an eighteen hole, all grass seaside course, open to residents and their guests. Lunch and dinner is served every day. Semi-monthly tournaments with two prizes. Blind Bogey tournament every Sunday. Every Tuesday is Ladies' Day.

MUNICIPAL GOLF COURSE, Pasadena, California, at Brookside Park, is an eighteen hole course, very popular with visitors and residents. A comfortable and convenient club house is provided.

MUNICIPAL GOLF COURSES of San Francisco, California, are Harding Park Municipal Course; Lincoln Park Municipal Course; Ingleside Public Course.

BRAE MAR PUBLIC LINKS, Santa Monica, California, opened last month. It is an eighteen-hole, all grass layout with every hole a par three hole. The longest is 130 yards, the shortest about 50 yards. The course includes ten acres, and large trees form additional hazards to the sand traps.

LAKE NORCONIAN CLUB, Norco, California, devotes the 658 acres to recreation, and includes an eighteen hole golf course, boating facilities on Lake Norconian, and horseback riding. The natural hot mineral baths are unsurpassed.

UNIVERSITY CLUB OF PASADENA, California, 175 North Oakland: Luncheon and dinner served every day except Sunday. First Monday in the month an informal smoker is held. Third Monday in the month is the date of the monthly dinner with the appearance of a speaker of note. Last Monday of the month is the date of the dances. Thursday, evenings a family dinner is served for the families and guests of members.

PASADENA ATHLETIC AND COUNTRY CLUB, Pasadena, California: The men's athletic division offers gymnasium work, basketball, volley ball, soccer, handball, squash, and fencing. Gymnasium work is open to the women members, also classes in swimming, diving, and horsemanship. The dining room is open for breakfast, lunch and dinner, there is also a grill room, and private dining rooms for special parties. Reciprocal privileges are available at the Pasadena Golf Club, San Diego Athletic Club, Chevy Chase Club, and the Sea Breeze Beach Club at Santa Monica.

LA JOLLA BEACH AND YACHT CLUB, La Jolla, California. The location of the Club is particularly advantageous for swimmers, giving a beach of gradual slope.

ST. FRANCIS YACHT CLUB at the Marina Yacht Basin, San Francisco, has outgrown in less than two years the quarters for the yachts that fly its flag and is demanding that new berths be provided for the boats. The club-house provides every facility for entertainment and is a social center for members and their guests.

SAN FRANCISCO YACHT CLUB continues in the old location across the Bay but is arranging for a new club house, to embody every comfort and convenience, at Tiburon, California.

CORINTHIAN YACHT CLUB, dear to the hearts of all members, continues in the old quarters near Sausalito, California.

ART

PASADENA ART INSTITUTE, Carmelita Gardens, Pasadena, California, announces for the month the following exhibitions:

The work of members of the Pasadena Society of Artists, Painters and Sculptors Club.

STICKNEY MEMORIAL SCHOOL OF ART, 303 North Fair Oaks Avenue, Pasadena, California, is sponsored by the Pasadena Architectural Club, and opened the Fall semester, September 30. W. M. Ellsworth is the Secretary of the School and will furnish information. M. R. Gavaza is the curator and is in residence at the building. Among the artists interested are Alton Clark, Conrad Buff, Laurence Murphy, and Arthur Miller.

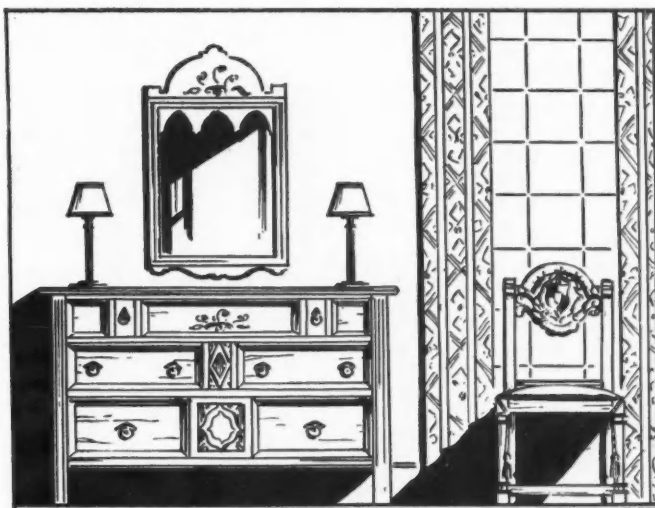
ART LEAGUE GALLERIES, Santa Barbara, California, are showing the work of Mary Maison, paintings of Coachella Valley and of the desert in bloom.

DAIZELL HATFIELD GALLERIES, Wilshire Boulevard, Los Angeles, are holding a Retrospective Exhibition of 125 Years of American Landscapes.

AINSLIE GALLERIES, Barker Bros., Los Angeles, hold a general exhibition throughout the month.

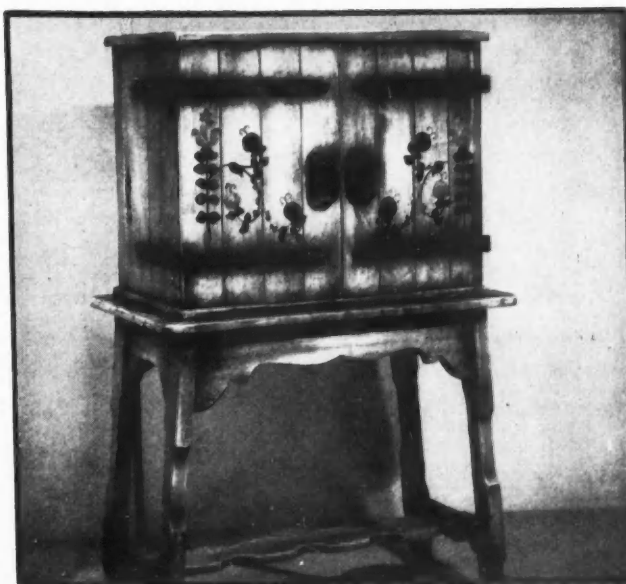
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LOS ANGELES MUSEUM, Exposition Park, is holding two interesting exhibitions throughout the month:

October 1-30, California Water Color Society.

October 1-30, The Merle Armitage Collection of Prints.

An exhibition of Lalique glass and of textiles is arranged.

OAKLAND ART GALLERY, William H. Clapp, director, Oakland, California, is giving the two central galleries to an exhibition of water colors and drawings by the pupils of the Anna Head School through the month.

BERKELEY ART MUSEUM, Berkeley, California, showed the work of Laura A. Armer through the month of September.

M. H. de YOUNG MEMORIAL MUSEUM, in Golden Gate Park, San Francisco, California, has a new unit under construction, which will add twenty-one exhibition rooms to the museum, giving a large gallery in the center, surrounded by two tiers containing twenty smaller galleries. The Museum will not be closed during the building but different entrances will be available. The work will be completed in the early spring.

CALIFORNIA ART CLUB, Barnsdall Park, Los Angeles, is sponsoring an exhibition by contemporary painters, an all modern show. Mabel Alvarez is the director, assisted by Conrad Buff and Edith Truesdell. The galleries of the club are open to the public every afternoon (except Monday) from two until five. Thursday the admission is free, on other days the charge is twenty-five cents.

SOCIETY OF OREGON ARTISTS announce the annual exhibition is held at the Burlington House Gallery, Portland, Oregon, October 21 to November 2 inclusive. The Adrien Voisin Medals are again awarded, also first, second and third Honorable Mention. Balloting is by the public. The officers of the Society are, William Gray Purcell, president; Mrs. Harold Dickson Marsh, secretary; Mrs. Colista M. Dowling, treasurer.

ARIZONA STATE FAIR will hold the fifteenth annual art exhibition from November 11 to 29, and invites original works in oil, water color, black and white, sculpture, pottery, photography and arts and crafts, for exhibition and prize competition. Seven hundred dollars in prizes will be awarded. Mrs. William K. James, East McDowell Road, Phoenix, Arizona, will supply rules and entry blanks.

BARTLETT GALLERY, established by Dana Bartlett, at 3358 West First Street, Los Angeles, California, shows during October new paintings by Edgar A. Payne, Dedrick Stuber, John H. Rich, Karl Yens and Maurice Braun. An interesting sale of very choice small oils, water colors and pastels is in progress at most attractive prices.

HUNTINGTON ART GALLERY, San Marino, California, reopens in October and shows notable examples of English portrait masters; Flemish and Italian paintings; tapestries. Cards of admission are issued on receipt of written request, accompanied by a stamped, self-addressed envelope, specifying the number of tickets desired and an approximate date.

NATIONAL SCULPTURE SOCIETY continues the All-American Exhibition of Contemporary Sculpture at the California Palace of the Legion of Honor, San Francisco, California.

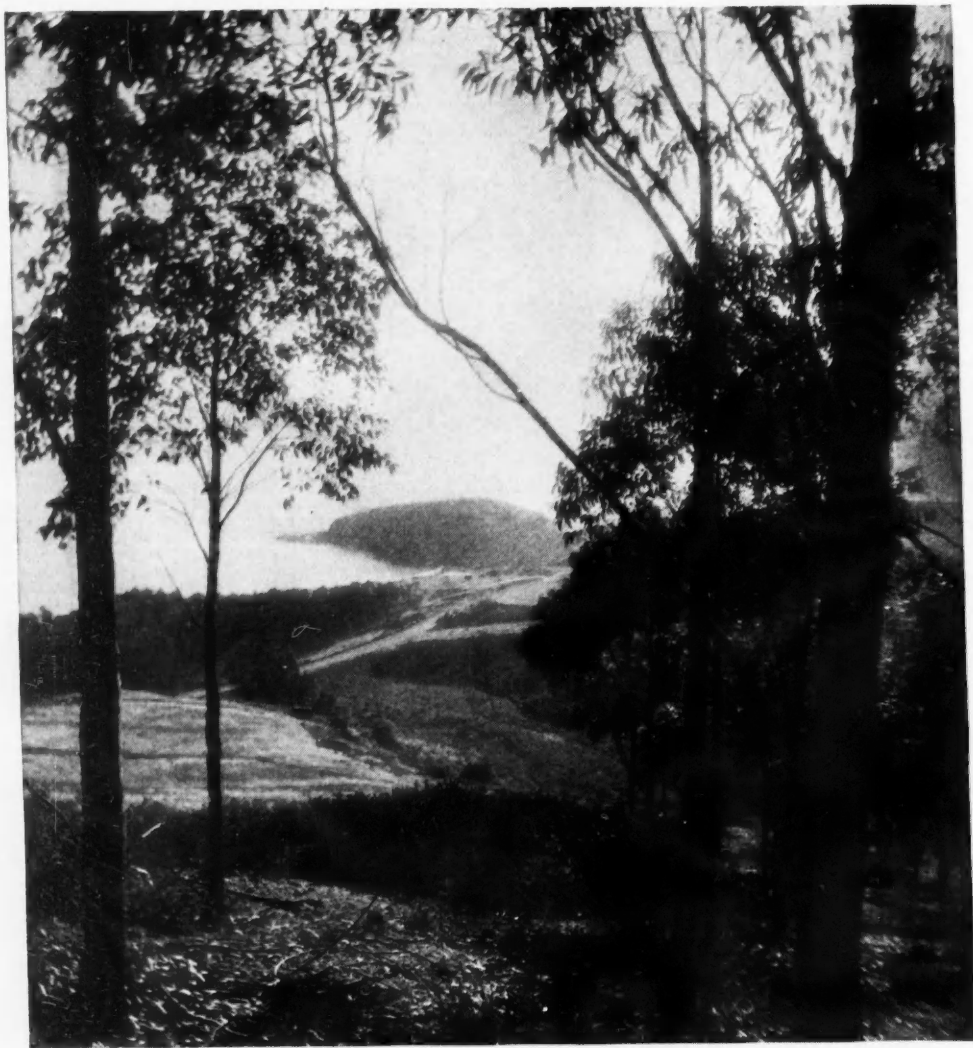
STENDAHL GALLERIES, Ambassador Hotel, Los Angeles, is holding a general exhibition of the work of European and American artists.

WILSHIRE ART GALLERIES, 3309 Wilshire Boulevard, Los Angeles, are again arranging one-man shows. The artist for the month is Hilda Van Vandt, showing Spanish figure and street scenes.

PAUL ELDER GALLERY, 239 Post Street, San Francisco, California, shows colored wood blocks by William S. Rice to October 7. The prints include flower studies, and a group deals with boats and scenes around San Francisco Bay.

THE GUMP GALLERIES, 246 Post Street, San Francisco, California, follow the exhibition of paintings by Gordon Coutts by a showing of etchings by Henri de Kruijff, and portrait sketches by Raine Southwell.

EAST-WEST GALLERY, 609 Sutter Street, San Francisco, California, held an unusual exhibition of paintings last month. Unusual inasmuch as it was premiere showing of work by a woman, Alma Glasgow White, who is now seventy years old and has painted for fifty years without showing her work in public.



EMERALD BAY

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EMERALD BAY

IN a perfect setting of natural charm that compels the admiration of every visitor, the outstanding seashore residential community of Southern California is rapidly taking form at Emerald Bay, adjoining the delightful town of Laguna Beach. Laying out of gracefully curving streets and pedestrian ways, landscaping and other physical developments are being carried out under the supervision of an art commission composed of Mark Daniels, Roland E. Coate, Alson S. Clark, Palmer Sabin and Frederick H. Ruppel. Architectural influence of the famed French and Italian Riviera winter villa colonies along the Mediterranean is found in the design of all structures, with control of architectural restrictions to insure beauty and harmony of the community as a whole. Small dwellings, as individual and interesting as the larger residences, may be built at moderate cost. Wide frontage of all homesites, varying from fifty to seventy-five feet, prevents congestion, and the marvelous views of ocean and coast-line will remain forever unobstructed. Emerald Bay is notable for its wide sand beach nearly half a mile in length, unexcelled for swimming and aquatic sports, which is preserved in perpetuity for the community... Colorful and interesting marine gardens beneath the promontories at either end of the crescent bay... Vivid green coloring of clear water... Seclusion, with artistic and cultured environment.

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GALERIE BEAUX ARTS, SAN FRANCISCO, California, opened the new galleries at 166 Geary street with a reception to art patrons last month. The opening exhibition was the work of Beaux Arts artist members, and among those contributing a group of drawings or paintings were John Langley Howard, Frank Van Sloan, Otis Oldfield, Ralph Stackpole, Mrs. E. K. Salz, Helen Forbes, Margaret Bruton, and Maynard Dixon. The Club Beaux Arts was founded five years ago by a small group of artists and laymen under the leadership of Beatrice Judd Ryan, the director of the Galerie.

DON WORKS held an exhibition of water colors at the Blanding Sloan Workshop Gallery, 536 Washington Street, San Francisco, California, during September. After a stay of two years in the East, Mr. Works has returned to San Francisco and taken a studio on Montgomery Street.

EDWARD WESTON has been advised at his home in Carmel, California, that three photographs from the international exhibition recently held at Stuttgart, Germany, were sold to The King Albert Museum, Zwickau.

CALIFORNIA SOCIETY OF ETCHERS held the sixteenth annual exhibition at the studios of Vickery, Atkins and Torrey, San Francisco, California, during September. The president of the Society is Smith O'Brien, an architect of San Francisco.

COURVOISIER LITTLE GALLERY, 474 Post Street, San Francisco, California, showed last month a series of etchings of the Hawaiian Islands by John and Kate Kelley, also a group of original drawings by Bertha Lum, whose wood block prints are so widely known.

ALBERT HERTER will do the mural decorations for the new Columbia Theater, to occupy the former Orpheum building, in San Francisco, California.

FRANZ GERITZ held an exhibition of drawings at the Santa Barbara Art League in Casa de la Guerra, Santa Barbara, California, during September, which included sixty portraits in pencil.

ARTHUR HAZARD, who maintains his studio in New York now, was a visitor to Santa Barbara, California, last month, having made the trip West primarily to do a full length portrait of Douglas Fairbanks.

THE LAGUNA BEACH ART ASSOCIATION, Laguna Beach, California, enriched the Building Fund by more than a thousand dollars through the auction plan adopted for the disposal of the pictures donated by the artist members.

EDGAR ALWYN PAYNE has returned to his studio home at Laguna Beach, California, after a sketching trip to Canada.

THE ART STUDENTS' LEAGUE is growing on the Pacific Coast. The Art Student's League of Los Angeles, California, was founded about 1890 by Anthony Anderson, and for the past five years Stanton Macdonald-Wright has presided over its destinies. Now through the efforts of Charles Joseph Rider a League is being established at San Pedro, California, at the Peavy Art Gallery, 702 Patton Avenue. At the same time a similar League is formed in San Francisco, California. Macdonald-Wright will supervise art study in both of these branches. The San Francisco group will be directed by John Emmitt Gerrity, with a monthly visit and art criticism by Albert H. King. Miss Mildred McLouth, 1382 Sacramento Street, is the secretary of the Art Students' League of San Francisco, and will give further information.

BILTMORE SALON, Biltmore Hotel, Los Angeles, California, has adopted a three weeks' term for the one-man shows of the season. The first three weeks in October the main room is given to the works of Frank Tenney Johnson; opening the last week and extending into November, paintings by Jack Wilkinson Smith will be shown.

EINER PETERSEN did the murals for the offices of the Spring Street Guaranty Building and Loan Association in the Title Insurance Bldg., Los Angeles, California. The ten mural paintings and panels depict the life of Aladdin, and the influence of his wonderful lamp, from early childhood, through his many charming adventures. The color is delightfully handled and the drawing clean, strong and human.

ASSOCIATED ARTISTS OF SAN DIEGO, as a group of painters and sculptors of San Diego, California are known, hold a show each month and are arranging a travelling exhibition for the Fall months.

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LOS ANGELES, CALIF.

MUSIC

LOS ANGELES GRAND OPERA ASSOCIATION, Gurney E. Newlin, president, Gaetano Merola, director, and Merle Armitage, manager, announces nine performances beginning October 1 at Shrine Civic Auditorium, Los Angeles. Repertoire: Tuesday, October 1, Verdi's Aida; Wednesday, October 2, Donizetti's L'Elisir D'Amore; Friday, October 4, Double bill, Puccini's La Boheme and Puccini's Gianni Schicchi; Saturday, October 5, von Flotok's Martha; Monday, October 7, Verdi's Rigoletto; Wednesday, October 9, double bill, Humperdinck's Hansel und Gretel and Leoncavallo's Barber of Seville; Saturday, October 12, Verdi's Il Trovatore; Monday, October 14, Massenet's Manon.

THE SAN FRANCISCO OPERA SEASON opened September 12 with "Rigoletto" at Dreamland Auditorium. The same principals appear in San Francisco and Los Angeles during the Fall season of opera and the choruses are the combined talent of both cities. New scenery was constructed during the summer for each of the operas and it is all built for easy transportation as the same sets are used by the two organizations, the Los Angeles and the San Francisco Grand Opera Associations.

LOS ANGELES PHILHARMONIC ORCHESTRA, founded and sponsored by William Andrews Clark, Jr., numbers ninety-eight instrumentalists and gives approximately ninety concerts each season in Los Angeles and other cities in southern California. The 1929-30 season opens October 24-25, Dr. Artru Rodzinski conducting. The regular fourteen pairs of symphony and the fourteen Sunday afternoon concerts will be given at the Philharmonic Auditorium, Los Angeles, California. Popular priced concerts, one or more, are considered as a possibility at the Shrine Auditorium.

SAN FRANCISCO SYMPHONY ORCHESTRA, Alfred Hertz, conductor, opens the winter season of concerts October 25. Subscription symphony events are given in pairs on Fridays and Sundays. Alternately with these pairs is presented a series of Sunday afternoon popular programs. All concerts are given at the Curran theater, San Francisco, California.

SEATTLE SYMPHONY ORCHESTRA, Seattle, Washington, Karl Krueger, director, announces three series of concerts, twenty-five events, for the season. A Monday evening symphony series of ten concerts, at the Metropolitan theater, opens October 7. A series of five Saturday evening symphony concerts at the Civic Auditorium opens October 26. A series of Saturday morning Young People's concerts opens at the Orpheum theater, October 5. The value of the latter series is augmented by explanatory lectures by Mr. Krueger.

ALICE SECKELS MATINEE MUSICALS in the Gold Room of the Fairmont Hotel, San Francisco, California, presents Mary Lewis, of the Metropolitan Opera Company, on Monday afternoon, October 21. The series of matinees continue with Grace Wood Jess on November 18.

OPPENHEIMER SUBSCRIPTION CONCERT SERIES at the Dreamland Auditorium, San Francisco, opens October 14, presenting Elisabeth Rethberg. John Charles Thomas sings November 7 in this series.

SAN FRANCISCO SYMPHONY ORCHESTRA, under the leadership of Alfred Hertz, enters the ninth annual series of "pop" programs, sponsored by the Auditorium Committee of the Board of Supervisors, and consisting of five municipal concerts, given at popular prices, at the Civic Auditorium. Internationally known artists will be guest soloists. Cortot, French pianist, and Dupre, Parisian organist, appear in the first of the five concerts.

THE COMMUNITY SYMPHONY ORCHESTRA, Harold H. Scott, of Monrovia, California, director, announces a series of four concerts, presenting soloists and professional artists, with the orchestra during the season.

COLEMAN CHAMBER CONCERTS, founded by Alice Coleman Batchelder, are given, as last year, at the Community Playhouse, Pasadena, California. The plans for the concert season include six chamber concerts at the Playhouse by outstanding chamber music groups, two concerts for children at the same place, and an additional course of four concerts to be given by the London String Quartet at the home of Mrs. H. A. Everett in Pasadena. The regular series of the six Sunday concerts in the Auditorium of the Community Playhouse will open November 10.

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JUDSON-WOLFSOHN announce the 1929-1930 series of subscription concerts to be given at Scottish Rite Hall, San Francisco, California. There will be ten events and the artists include Giovanni Martinelli, opera tenor; Vladimir Horowitz, pianist; Hulda Lashanska, soprano; the London String Quartet, and the Smallman A. Capella Choir, conducted by John Smallman.

YOUNG PEOPLE'S SYMPHONY CONCERTS will be provided as usual in San Francisco, California, this winter by the San Francisco Symphony Orchestra under the direction of Wheeler Beckett. The concerts will be given at the Curran Theater Friday afternoons at four.

THE BERKELEY MUSICAL ASSOCIATION, Berkeley, California, announces the appearance of five artists during the season, which opens in October with Roland Hayes.

THE CALIFORNIA MUSIC LEAGUE, now under the sponsorship of the University of California, opens the seventh season of symphony concerts, conducted by Dr. Modeste Alloo, in October.

SAN FRANCISCO MUSICAL CLUB holds the annual Founder's Day, Friday afternoon, October 4, with a tea and program, at the Community Playhouse, San Francisco, where the programs and concerts will be presented throughout the season. Music of Debussy's "L'Enfant Prodigue" is presented the fourth.

LAGUNA BEACH LITTLE SYMPHONY ORCHESTRA, under the direction of Anna Priscilla Risher, gave the first concert at Laguna Beach, California, in September.

SANTA ANA MUNICIPAL BAND, of Santa Ana, California, directed by D. C. Cianfoni, who also directs the Santa Ana Symphony Orchestra, will present a series of winter concerts in accordance with the usual custom.

SANTA ANA EBELL CLUB, Santa Ana, California, again sponsors a series of programs. The artists and dates are: Will Rogers, October 18; the English Singers, December 20; and the Pro Arte Quartet, March 7.

THE HAYDN-HANDEL ORATORIO SOCIETY, of Long Beach, California, Rolla Alford, director, began rehearsals of "Hiawatha's Wedding Feast" early last month.

JOHN SMALLMAN'S A CAPELLA CHOIR of Los Angeles, California, is making a transcontinental tour, filling approximately fifty engagements in the larger cities of the country between October first and Christmas.

SAN FERNANDO VALLEY MUSIC ASSOCIATION, of Southern California, announces the election of Mrs. Charles N. Bell as president. The committees of the various valley towns are arranging the program of music for the winter season.

ANNOUNCEMENTS

COMMUNITY PLAYHOUSE, Pasadena, California, announces programs:

To October 5, "Mary, Mary, Quite Contrary," an English comedy by St. John Ervine.

October 8 to 19, "Nellie, the Beautiful Cloak Model," a revival of the old-time melodrama.

October 22 to November 2, "Julius Caesar," by William Shakespeare.

November 2 to November 13, "Man and Superman," by Bernard Shaw.

PACIFIC COAST LITTLE THEATER TOURNAMENT, the first annual, is announced by the Community Playhouse, in the Western Women's Club Building, San Francisco, November 4-9. Mrs. D. E. F. Easton is the General Chairman, and Baldwin McGaw, Manager.

WESTRIDGE SCHOOL, Pasadena, California, opened the seventeenth year, September 30, is a college preparatory school for girls. The principals of the school are Miss Mary L. Ranney and Miss Amie C. Rumney, and the additions to the faculty include Mlle. Madeleine Archinard, in charge of the academic French classes; and Mme. Leonine de Ahna Johnson as an instructor in music.

HISTORY AND LANDMARKS SECTION of the California Women of the Golden West, Mrs. George Davidson Gilmore, president; Miss Virginia Calhoun, chairman, was addressed in the Tower Room of the City Hall, Los Angeles, last month by Dr. Lindley Bynum of the Huntington Library, the subject being "California State Shield and State Flag."

PASADENA ALUMNI CHAPTER of Kappa Alpha Theta holds monthly meetings at the homes of members in or near Pasadena, California.



The Serendipity Refectory re-opens for the Season, Monday October 14th.

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ASTRONOMICAL SOCIETY OF THE PACIFIC holds the Fall Series of illustrated popular lectures on the third Monday of the month, 8 p.m., at 245 Market Street, San Francisco, California. The current date is October 21, and the subject, "The Moon, Our Nearest Neighbor."

SCHOOL OF THE THEATRE, at the Pasadena Community Playhouse, Pasadena, California, opens class work on October 14th. Beginners will not only be grounded in all the fundamentals for their future dramatic careers such as French, fencing, dancing, history of the theatre, literature of the stage, costume designing, scenic designing, art of make-up and diction, but they will also have a lecture course with Gilmor Brown on the Trend of the Modern Theatre. Senior students will have daily stage rehearsals added to their curriculum and experience in directing and producing experimental plays in the Workshop as well as acting. Playhouse facilities will be taxed to their utmost to accommodate those eager to perfect themselves in the dramatic arts and the staff of the theatre will select those best fitted to make good on the stage.

SANTA BARBARA SCHOOL OF THE ARTS, 914 Santa Barbara Street, Santa Barbara, California, opened the Fall term, September 30, to extend to May 17, 1930. Ten buildings, containing studios, workshops, theater, exhibition room and administration offices, surrounded by gardens, house the school.

HARRY LINDER announces the opening of his School of Art, under the direction of Dana Bartlett, in the Hugh R. Davies Studio Bldg., 430 East Ocean Boulevard, Long Beach, California, September 21. Classes in painting in oils, water color and pastel, also work in figure drawing and painting, landscape and still life. Mr. Linder conducts classes in pastel work.

BELMORE BROWNE is again in Santa Barbara, California, for the winter, after spending the summer at his home in Banff.

ASSISTANCE LEAGUE

WORK ACCOMPLISHED during the past summer months by the leaders of the League, meeting in executive session July 16, July 23, Aug. 8, Aug. 13, Aug. 27, Sept. 3, Sept. 10, and Sept. 16, shows definite results in crystallization of activities, and in still further tightening of methods both in secretarial and in financial departments. Additional meetings of Executives were called by Mrs. Edwards Laughlin, V. P., presiding in Mrs. Banning's absence, on the 9, 10, 11, 13, 16, 17, 19, 20, 23 and 24, to plan the work of the winter efficiently.

THE TREASURER'S REPORT at the general meeting of the Board of Directors on September 17 showed a bank balance as of September 1st of \$6,364.99, after \$2,000 was paid on the mortgage on the League's property, leaving a balance of \$12,000 total indebtedness of the League on property worth (bank appraisal) \$120,000. This property includes Day Nursery, Community House, extra playgrounds, and has 150 foot frontage on De Longpre Avenue in Hollywood.

GOOD SAMARITANS of the League are doing an immense amount of scientific social service work. The old "charity" giving which, while it satisfied the conscience of the rich, often made mendicants of the deserving poor, has been superseded by helpful family investigations and constructive work under trained social workers who go to the root of every case they undertake.

AN EXCHANGE DISPLAY will be given at a tea on Wednesday, October 9, at the home of Mrs. Eugene F. Consigny, 916 North Roxbury Drive, Beverly Hills, Los Angeles, at 2-5 o'clock. Open to members, this display of things for sale by the Workroom of the League gives opportunity for everyone who loves dainty gifts to help in a worthy cause and benefit decidedly themselves. Current prices for such hand-made objects prevail.

THE THRIFT SHOP is on a good paying basis and as its contents are collected from all who have clothes, etc., to discard for its shelves, it is really a money maker for the League while it offers to hundreds on and around Hollywood's "lots" a chance to buy cheaply the clothes they need.

LOCATION BUREAU business has been booming this summer. All our charities have profited by it; and directors have been aided in getting private locations not otherwise obtainable. Pictures of our cinema interests will appear in future issues of this magazine and reprints of this part of the Calendar are available to members.

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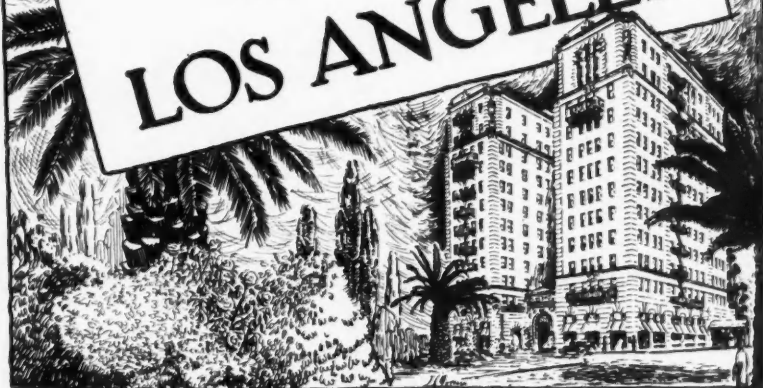
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T I L E S O F C H A R A C T E R

ARCHITECTS GRANTED CERTIFICATES

Under heading "Certificates" of the Rules and Regulations of the
 State Board of Architectural Examiners, section II, reads, "The
 District Boards shall, after granting provisional certificates to appli-
 cants, publish the name of such applicants in an architectural or
 daily building journal, appearing in both districts of the state." The
 following list of persons were granted provisional certificates at the
 meeting of the State Board held September 24th, 1929:

Rowland Ashby Curry, 816 West 5th St., Los Angeles, Calif.
 Frederick C. Marsh, 1864 Glenview Terrace, Altadena, Calif.
 William F. McCay, 35 South Raymond Ave., Pasadena, Calif.
 John Robert Harris, 6715 Hollywood Blvd., Los Angeles, Calif.
 Rudolph Michael Schindler, 35 Kings Road, Los Angeles, Calif.
 Paul W. Krempel, 415 Bank of Italy Bldg., Los Angeles, Calif.



IT IS ALWAYS GARDEN TIME AT THE SANTA MARIA INN

A PLEASANT wayside inn between Los Angeles and San Francisco. It might be only this, for Santa Maria Inn is on the Coast Highway, the road to romance in California. Its garden adds a beauty to the boulevard, its cheerful rooms look out upon the quiet country opening at the end of every street. But Santa Maria Inn is more than just a homey place to stop. It has become an institution. Frank McCoy, its founder has put into it a personality, a cordial hospitality and has identified its name with flowers.

The Easterner may boast one perfect rose or hyacinth; the Californian wants flowers by the armful, by the windowful, and while he wants them perfect, he also wants them big and all the while. In the great bowls and baskets that adorn the windows of the diningroom at Santa Maria, giant gladiolus stalks, huge dahlias and chrysanthemums all have their turn.

Yes, the food is good. Never have you seen such olives, or eaten better salads, or been better served. But the diners, be they tourists, trippers, or old settlers in this lovely valley, make the subject of their conversation—first, the Indian bowls and baskets, then the Russian brass—for our host is also a collector—and then the talk invariably turns to the flowers aglow on every window sill.



The diningroom is famous for its windows full of flowers. Notable artists have painted here the interesting problem of still life against the light, and the effect of brilliant sunshine piercing the delicate tissue of white blossoms and fragile leaves. From this hotel as headquarters, trips are made to the flower seed farms of Lompoc, to the ocean at Point Sal, and to the east along a lovely little river, to the San Joaquin.

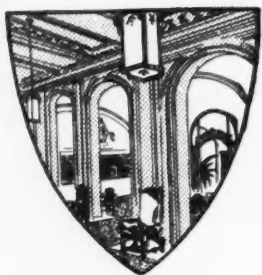


Besides the two pictures of the garden there are here shown an interior, one of the bedrooms, and a view of the diningroom. In the former are carved wooden chests—a hobby of Mr. McCoy's and one of his avenues for helping artists and craftsmen. Antiques make up the rest of the furniture in this room, one of the most charming in the hotel. Visitors will also be interested in the old Spanish-Californian trunks and their clever replicas to be found in the lobby.

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IN AND ABOUT THE GARDEN

THE GARDEN CLUB of South Pasadena, California, announces the showing on Monday evening, October 17, at eight o'clock, by Ernest Williams, of his collection of autochrome slides of California Wild Flower gardens, as well as California gardens made by men and women, at the Masonic Temple, Euclid Avenue, Pasadena (not South Pasadena). There is an admission fee of \$1 for adults, 50 cents for students, the proceeds to go entirely to the Club's work of conservation and beautification for the public good. Charles G. Adams, landscape architect, is the recently elected president of the club.

THE GARDEN CLUB of Laguna Beach, California, meets the second Friday of the month at two o'clock. Mrs. Fern Burford is president, and Miss Ann B. Mason is the secretary-treasurer. Among the new members is Mrs. Walter Selden Ray, who organized the first garden club in Los Angeles. Captain Dudley Corlett of the Botanical Gardens of Los Angeles addressed the September meeting.

THE ANNUAL DAHLIA SHOW, held last month in Los Angeles at the Biltmore Hotel, has come to be the great fall floral event, assuming greater proportions each year. The recent show comprised 116 separate awards for dahlia growers.

THE FLOWER LOVERS' CLUB of Santa Clara County, California, with headquarters in San Jose, California, has 1500 members. The officers are Horace G. Keesling, president, San Jose; Mrs. J. W. Paul, vice-president, Santa Clara; Mrs. Caroline Pitkin Brock, Secretary, San Jose; Mrs. G. H. Hegerich, treasurer, San Jose.

BRITISH ROYAL BOTANIC GARDENS, London, England, have been enriched by the gift of a cactus collection, numbering 150 plants. The plants were collected by Mrs. Albert Sherman Hoyt of Pasadena, California, Chairman of the Garden Club of America, for exhibition at the Royal Horticultural Society's Show at Chelsea in the Spring, and at the close of the show the cacti and other succulent plants were presented to Kew Gardens, where they are now installed. Many of these specimens originated in Death Valley, California.

AMERICAN DAHLIA SOCIETY held the annual show at the Palace Hotel, San Francisco, California, in September. Blooms were entered by amateur growers and through a carefully worked out system of grouping the amateurs were able to compete with professional growers for the medals and trophies awarded by the society.

GARDEN TOURS through the beautiful gardens of Santa Barbara and Montecito, California, are arranged for alternate Fridays in October, the 11th and 25th. The committee in charge of the Garden Tours represents the Plans and Planting Committee of the Community Arts Association, the City Park Commission, the County Horticultural Society, the Garden Club of Santa Barbara and Montecito, Little

GARDEN CALENDAR
OCTOBER

*"Spring shall plant
And Autumn garner to the end of time."*

—Robert Browning.

THIS month garner: gather your seeds and if they are of tender kind, plant them in your greenhouse; otherwise, set them away for spring planting. If you have not a greenhouse, let me tell you how to build a small one. Ten dollars worth of lumber and six dollars worth of glass will go a long way, and an old fashioned kerosene lamp put in on extra cold nights will help a lot. I am having the experts of the Southern California Gas Company work out a hot water system with piping under benches and automatic control for small greenhouses to determine the cheapest possible form both in installation and consumption of gas. Their report I will share with my readers later.

Most seeds germinate more readily if planted at once, but there is little to be gained if the baby plants cannot be protected against the rigors and chills of winter.

Planting acorns for people whose thatches are beginning to be snowy is indicative either of great altruism or the hope that springeth eternal; still we all love big trees, and in many parts of California, nature failed to furnish them. Did it ever occur to you that there are men who furnish immense trees fully established and boxed for about the same price that you paid for the instrument which brings you nasal sopranos and degenerate blues singers. The moving of large trees is a particular art and by no means a modern one. The Queen of Sheba brought a deck load of established trees and shrubs from the land of Punt (Matabeleland) to King Solomon, and in the Palace of Knossos, Island of Crete, where a high civilization has been found extending back to the Stone Age, immense tubs show that this art had extended from Egypt where it was practised clear back to the sixth Dynasty. October is the month to look around for such specimen trees and palms. The shade and beauty afforded by a large tree or a few large specimen *Cocos plumosus* or other palms add immensely to the enjoyment as well as the physical valuation of your property.

Toward the end of October one may put in cuttings of Ragged Robin roses; select ripened wood and make cuttings eight inches long being careful to make them all of one length; then with a very sharp knife nick out and remove every eye except the top one; now tie with string or raffia into bundles of twenty-five. Dig a hole a little deeper than the bundle is long and fill the bottom with sand. Insert the bundle in this hole so that only a half inch of the top is above ground. In a couple of months the sticks may be set out in line and the single eye will become a sprout. If it is intended to make rose standards, a four foot stake should be provided to which the new shoot should be tied, until it is ready for budding. Of the methods of budding, I will speak in season.

Gazanias and Calceolarias may still be propagated by division. Hollyhocks may be propagated by cuttings. Japanese aucubas, Laurels, Euonymus, and the various forms of Ivy as well as other hardy evergreens may be put in as cuttings in a shady cool place. As soon as your Dahlia bulbs are finished, they may be lifted, cleaned, washed in semesan and stored. Cannas, Gladioli and similar corms and tubers may be treated in the same way. Seedlings of the conifers, Pines and Firs, may be set out from seed beds if rain comes. After the first rain prepare beds for all new plantings; dig and add humus to borders. For those who have glass houses, Epiphyllums and Zygocacti, Camellias, Azaleas, Tea Roses, as well as choice variegated forms of Ivy, Aralias, etc., may be still grafted, most of them needing a close, warm atmosphere.

Have you ever raised tuberous Begonias from seed? There is no more fascinating gamble than this. At the worst you will get a beautiful flowering plant, and at the best you may get a ten-inch single or a nine and a half double flower of the waxiest consistence and colors from Fairyland; yellows, apricots and reds passing all

(Continued on Page 72)

Gardens Club, and Recreation Center. The Headquarters where arrangements are made is at Recreation Center, Carrillo and Anacapa Streets, Santa Barbara.

SOUTHERN CALIFORNIA FLOWER SHOW is held under the auspices of the Pasadena Horticultural Association, October 23-24-25-26, at Pasadena, California.

WOMEN'S CLUB CHRYSANTHEMUM FETE is one of the lovely events of the early fall at Arcadia, California. The dates are October 20, through November 5.

HELPFUL BOOKLETS

In addition to the authoritative information appearing each month in the Garden Calendar of California Arts & Architecture, we recommend to our subscribers the various publications printed by the University of California, College of Agriculture, Agricultural Experiment Station, Berkeley, California. The following booklets are available and can be procured by addressing the Publication Secretary care of above:

Bul. 253—Irrigation and soil conditions in the Sierra Nevada foothills, California, by Ralph D. Robertson and J. W. Nelson.

Bul. 365—Avocado culture in California by R. W. Hodgson.

Bul. 386—Pruning bearing deciduous fruit trees, by Warren P. Tufts.

Bul. 405—Citrus culture in central California, by Gordon J. Surr and L. D. Batchelor.

Bul. 406—Stationary spray plants in California, by B. D. Moses and W. P. Duruz.

Cir. 117—The selection and cost of a small pumping plant, by B. A. Etch-
everry and S. T. Harding.

Cir. 203—Peat as a manure substitute, by John S. Burd.

Cir. 265—Plant disease and pest control, by W. T. Horne, E. O. Essig, and W. B. Herms.

Cir. 314—Termites and termite damage, by S. F. Light.

Cir. 292—Alkali soils, by P. L. Hibbard.

RANDOM NOTES

In building a rock garden it is advisable to put one-half inch fine mesh galvanized wire beneath and behind the rocks to prevent the moles shoving up the plants between the rocks. Some gardens are nearly destroyed by the persistency with which these pests continue to heave up choice plants and never allow them to become firmly established in the soil.

In looking over a South African garden magazine the other day there was found a cut representing a plant so rare that no species either alive or as a dried sheet in a herbarium was known to exist, and to our surprise we found that the plant is being grown not in South Africa but in San Fernando, by Dr. A. D. Houghton. A visit to his experimental garden revealed the fact that he has a wider collection of African flowering plants than is to be found in Africa, and that his work in crossing wild gladioli from Africa and some twelve species of wild *Watsonia* has resulted in the production of some twelve hundred hybrids.

These have been exhibited only to a few scientific plant breeders and friends and while the commercial flower people have been keen to get them they will not be marketed this year. The doctor says that later some of these will be released.

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BULBS TO BLOOM IN THE SPRING

Bulbs are one of the plants you cannot easily plunge into the ground at the last minute and expect bloom. Some forethought must be given, and now is the time to give it. To help, we have listed groups of bulbs, their color range and uses.

Dutch Bulbs do well here but some of them do not persist and must be renewed every year.

Hyacinths: white, pink, red, blue, yellow not very successful here except in pots, though French Roman Hyacinths in white, pink and blue are splendid for cutting and in the garden.

Tulips: White, through shades of pink, red, flame, mauve, purple, bronze to yellow, splendid for cutting and flower borders and beds. The late varieties are the only ones worth trying.

The Botanical Tulips: original species that have not been hybridised, such as *Tulipa clusiana*, white striped red with violet center, are likely to prove more permanent here than the hybrid varieties.

Breeder Tulips: late Tulips doing well here, such as *Bronze Queen*, soft buff inside tinged golden bronze.

Cottage Tulips: Moonlight representative of this group, soft yellow flower, oval in shape.

Darwin Tulips, such as *Clara Butt*, clear salmon pink.

Only inexpensive representative varieties are listed, you must choose your own from the hundreds on the market.

Scillas do well here.

Scilla nutans (English Blue Bell) can be had in white, rose, violet-blue.

Scilla campanulata (Wood-Hyacinth) larger in size than the preceding, color range from white through shades of blue to rose.

Scilla sibirica is excellent for borders or masses, spikes 3-4 inches, in white or sky-blue.

Leucojum (Snow Flake), *L. vernum*, white with green tips, excellent for bedding or as a cut flower.

Muscari (Grape Hyacinth) Heavenly Blue best and largest; for rock gardens.

Narcissus are splendid for flower beds or for cutting.

Large Trumpet Daffodils.

King Alfred, uniform golden yellow. *Short Trumpet*.

Sir Watkin, sulphur perianth, cup yellow, tinged orange.

Poeticus.

Ornatus, white perianth, yellow cup margined scarlet.

Polyanthus (Chinese Lilies).

Grand Monarque, white and citron yellow.

Grand soleil d'or, golden yellow and orange. Paper white.

Iris (Bulbous) glorious as cut flower, effective in the flower garden.

Dutch; Imperator, clear brilliant blue.

Spanish; Thunderbolt, bronze

South African bulbs which are very much at home here and multiply prodigiously.

Babiana, for cutting or bedding, colors mostly purple-blues and magentas.

Freesias, good for cutting and bedding, color range from white through pink, pink orange to yellow.

Gladiolus, best cut flower, color range from white through every shade of pink, rose, purple, violet, red, orange, to yellow.

Gladiolus tristis, very fragrant greenish white species, blooms early.

Ixia, for cutting or bedding can be had in named varieties, many of which are bicolored as *Aimable*, citron yellow with bronze eye. Color range white, crimson, yellow, green.

Sparaxis, for cutting or bedding, comes in bright color combinations as *Garibaldi*, scarlet and yellow.

Tritonia crocata, like dwarf *Freesia*, tomato-red in color, useful in the garden and in the house.

Watsonias, color range from white through lavender-pink to salmon to brilliant orange. Same uses as *Gladiolus* but not as stunning.

Native Bulbs that should not be overlooked:

Brodiaea, and its relatives, comes in blues, yellows and reds.

Calochortus, includes *Mariposa* Tulips and *Fairy Lanterns*, both come in whites and yellows.

Fritillaria have dark bronzy bell-shaped flowers.

Tuberous Rooted spring blooming plants:

Anemone coronaria—comes in all colors but yellow and orange; fine for cutting and gorgeous in the flower bed. Both single and double strains obtainable.

Ranunculus asiaticus has a color range including yellows and orange shades but excluding blues. Used as the foregoing.

description. Seed may be secured from Blackmore and Langdon, Bath, England, or from Mr. Robinson, Point Loma, San Diego; while the *Narcissus* flowering kinds may be best had from Benary, Germany. The seed is as small as Orchid seed, having the appearance of exceedingly fine dust. Do not try to grow them in the hot interior valleys as you will only acquire grief. In most other sections of California, tuberous *Begonias* can be grown in partial shade; while in favorable localities, such as the Humboldt seaboard, they can be grown in the full sun like a geranium.

Seed raising is delicate but simple; a shallow pan or box is filled to within one inch of the top with a well rubbed up mixture of equal parts of sand and Holland peat. Leaf-mould will do, but weeds may annoy. The top is pressed down level and the pan or box immersed in water almost up to the level of the soil for half an hour. The seed package must be opened in a place absolutely free from draft, and held about a foot away from soil while being gently tapped with the finger nail, to insure an even spread. Do not cover the seed with sand or soil, but cover the pan with a sheet of newspaper and a plate of glass which must fit snugly. In a week or ten days in a genial heat the young plants will all be up, the newspaper must be removed and the glass elevated a quarter of an inch on one side so as to allow a little more air. If some of the baby plants look soggy or fall over, it is a sign of damping off, which is the technical name for infestation by a fungus. A little Quasul in an atomizer should be sprayed lightly over the plants.

Never allow the plants to become crowded; a flat should be prepared, containing one-half leaf-mould and one-half top soil and placed on the right hand side of the seed pan. A little vessel with a couple of thimblefuls of water and a toothpick in each hand is now required. The toothpick in the right hand should be dipped lightly in the water, the excess drop thrown off and the toothpick applied lightly to the top of one of the cotyledons (seed leaves) to which it will be found to adhere by capillary attraction; now turn the body to the right and with the left hand toothpick make a

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quarter inch hole for the tiny rootlet; when the rootlet is fairly in the hole, a slight pressure with the left hand toothpick against the adjacent soil will close the hole, and hold the soil against the root until the right hand toothpick is released. This is the tedious part of the work, and one should be comfortably seated as it is a back-breaker. A watchmaker's glass to which has been riveted a main-spring, to go round the back of the head will be found useful in this work; it costs only a dollar. As the plants grow they may be potted off at first into two inch pots, shifted four times and flowered in sixes, when they will stand good liquid manure feedings, and repay all your efforts.

The same rules apply for the hanging basket varieties except that, when established in three-inch pots, three of them may be planted in a large wire basket. A well grown specimen of these hanging basket Begonias just beggars description, they can be classed in the floral world only with filmy ferns.

By the way—do you know what a filmy fern is—have you ever seen one? What a question to ask my class of plant lovers! but the filmy ferns are like radium to the chemist. They require such specialized care, such freedom from rough air or even momentary droughts that they are raised in glass boxes inside other glass boxes with continuously maintained high humidity. *Todea fraseri*, *T. grandipinnula*, *T. intermedia*, *T. pellucida*, and *T. superba*, with some twenty kinds of *Hymenophyllum*, and almost as many kinds of *Trichomanes*, would make a collection fit for the gods. These plants do not require much heat, but enough to maintain the high humidity. The spider-web laces of old India and China, such as may be seen in the British Museum, only alive and of a translucent green, are the only things to which they can be compared. Dream of them, you poor circumscribed gardener, for even if you cannot have them the dream is good, and some among you make dreams come true.

The Cactus and Succulent Show at Pasadena last month brought out one hundred and twenty-six exhibitors and about seven thousand rare plants. The attendance was several times as large as expected. Any readers who have connections in the Latin Americas should have a few seeds of Cacti sent to them. If you have not the facilities for growing them, the editor has, and you may be able to aid science as well as horticulture.

Nearly sixty strains of *Salpiglossis*, the poor man's orchid, can be had from good seed houses. Seed planted now will produce a profusion of glorious early flowers. Do not forget to plant *Gerberas*, the Transvaal Daisy. Native *Pentstemons* may be planted now. This is a good time to try your hand at growing Water Lilies from seed. Toward the end of the month, plant for early Spring effects, Flowering Quince, Cherry, Pear and Apple, especially the choicest Japanese varieties.

DR. A. D. HOUGHTON, M.A., M.D., Ph.D., F.R.H.S.

BUILDING IN AN OLD ORANGE GROVE

(Continued from Page 44)

purple iris, and sense a universal beauty in the surrounding shrubs, trees and flowers with their ever-varying shadows.

To the west of the pool a path leads through a heather hedge to the garden study. Over its door hangs purple and white wistaria and at its step lies a tiny hedge-bordered plot of garden. Here are a few standard roses, pinks and old-fashioned geraniums.

Behind the study in the rear south-west corner of the lot is the rose garden. Here the precision of its layout is relieved by a central feature of interest. A large rectangular bed of petunias of all shades lies like an open paint-box from which the surrounding roses have been tinted. Behind the roses, fruit trees are pollarded against the garden wall.

And so this house with its refinement and simplicity of plan and line, harboring as it does the ideas and art-expressions of many peoples may well be called "A California House with an International Atmosphere."

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SEPTEMBER BULLETIN NORTHERN CALIFORNIA CHAPTER, A. I. A.

THE Northern California Chapter, A. I. A., met in a joint gathering with the State Association of California Architects and the Alameda County Society of Architects at the Clift Hotel, on the evening of September 20th, 1929, President Harris Allen presiding.

Musical selections were rendered by Austin Sperry following the dinner.

This being the occasion for the presentation of the Certificates of Award granted at the recent Biennial Honor Award Exhibition, the Architects, Owners and Contractors of the buildings selected were present.

President Allen announced the ceremony with a greeting to the visitors, and reviewed the value of the exhibition, and expressed the appreciation of the Chapter to the exhibitors whose cooperation and support made it such a success.

He was followed with remarks by Mr. Carr as representative of the Industrial Association, which had cooperated with the Chapter in handling the exhibit.

Announcement was then made of the awards and the certificates were presented.

The report of the Nominating Committee was presented with the following recommendation for officers for the ensuing year:

President.....MR. FREDERICK H. MEYER
Vice-President.....MR. HENRY H. GUTTERSON
Secretary-Treasurer.....MR. JAMES H. MITCHELL
Director.....MR. HARRIS C. ALLEN
Director.....MR. RAYMOND W. JEANS

This was the extent of Chapter business, and with an announcement of adjournment, the meeting reconvened after a short recess, under the direction of the State Association with Chairman Charles Roeth presiding.

The remainder of the evening was given over to Association matters, with a talk by Mr. Henry D. Dewell on the Uniform Code, and short talks by officers and members on the past accomplishments and future plans of the Association. Plans were announced for the State Convention of the Association to be held in Los Angeles beginning October 11th, and other matters of general importance to the architectural profession were discussed in open forum.

The splendid response of members in attendance and the reports of the work being done clearly indicated that the Association has become a very effective and constructive organization in the one year of its existence.

Respectfully submitted,
JAMES H. MITCHELL, Secretary.

At a recent meeting of the State Board of Architectural Examiners, Northern District, a certificate to practice architecture in this state was granted to Charles A. Phillips, 526 Powell Street, San Francisco and to Angus McD. McSweeney, 250 Santa Paula Avenue, San Francisco, California.

Hugh R. Davies announces the removal of his offices to the new Hugh R. Davies Studios Building, 430 East Ocean boulevard, Long Beach, California.

SEPTEMBER BULLETIN SOUTHERN CALIFORNIA CHAPTER, A.I.A.

The members of the Southern California Chapter, the American Institute of Architects, met in 250th meeting held at the University Club, Los Angeles, California, at 6 o'clock p. m. on Tuesday, September 10, 1929.

With the consent of all present the roll call was dispensed with and the names of those present taken from the attendance cards. The following were present:

Institute: (17)—Chas. H. Cheney, Pierpont Davis, R. C. Flewelling, Sumner P. Hunt, A. R. Hutchason, C. R. Johnson, H. Roy Kelley, S. Chas. Lee, Roy C. Mitchell, A. S. Nibecker, Jr., W. L. Risley, Fred Scholer, E. C. Taylor, E. L. Taylor, A. C. Weatherhead, H. F. Withey, David J. Witmer.

Associate: (4)—Horatio W. Bishop, Joseph Kaiser, Kemper Nomland, Burge Purcell.

The minutes of the 246th, 247th, 248th, 249th meetings were read and adopted subject to ratification at the first quorum meeting.

ARCHITECTURAL PROBLEMS OF AMERICA:

Mr. Chas. H. Cheney, who is Chairman of the Institute Committee on City and Regional Planning, read a copy of the report made by his Committee to the Board of Directors of the American Institute of Architects, recommending the establishment of an Architectural Research Bureau. The purpose of this Bureau would be the disseminating of information on architecture, landscaping, city and regional planning and allied topics to the public, and he asked if the members present would adopt a resolution endorsing the program of his Committee and forward it to the Secretary of the Institute at Washington as being the sense of this meeting. It was moved by Mr. Henry P. Withey, seconded by Mr. Chas. H. Cheney, and unanimously adopted:

RESOLVED: That the Southern California Chapter of the American Institute of Architects endorses the program of the Committee on City and Regional Planning of the Institute for the establishment of an Educational Publicity Bureau with the definite purpose of making this country "Architecture Minded" and "Planning Minded" and that we respectfully request the Executive Committee and Directors of the Institute to join in the Committee's request for funds for carrying out this program, from such sources as it may think appropriate to apply to.

FILM NEW PLAN OF WASHINGTON:

Mr. Chas. H. Cheney then showed the moving picture film of the new plan for the City of Washington, the model of which was first placed on display during the Institute Convention at Washington last spring.

There being no other business requiring immediate attention, it was regularly moved, seconded and adopted that meeting adjourn.

A. S. NIBECKER, JR., Secretary.

It is not pleasant to admit mistakes but we are always desirous of giving credit where credit is due and apologize for the error in our September issue where we mentioned Newsom Brothers as architects of the residence of Mr. William Mainland in Piedmont, illustrated on page 38. We wish to inform our readers that Architect Chas. W. McCall designed this charming house.

Near the Mission Santa Barbara the people have begun to build in beauty as testifies this group of tile roofed houses designed by Mrs. James Osbourne Craig.



Why not construct between the City Hall and that perfectly appointed bath house, Cabrillo Pavilion, a town for summer guests near the beach and call it Santa Barbara-By-the-Sea.

CALIFORNIA'S COASTWISE COUNTRYSIDE

Like the Riviera di Ponente and the Riviera di Levante

It lies between high mountains and the Sea

By M. URMY SEARES

A RAILROAD runs close along the shore all through the Riviera from Nice to Spezia, bringing tourists and convalescents from all Europe to spend the winter in the chain of little villages which stretch from one end of the Riviera to the other. This narrow strip of land, open to the south, sheltered by the Alps from north and east winds, enjoys an equable climate and the vegetation is subtropical, i. e., the pomegranate, agave, date, banana and the palm. Near Nice, Bordighera and other towns, large numbers of flowers are grown and sent to London and Paris markets.

"The uncommon mildness of the climate conjoined with the natural beauty of the coast scenery, the steep sea crags, the ruined towers and the nearby mountains attract thousands of visitors, while these resorts are frequented for seabathing in summer by the Italians themselves."

Change the names of towns to vision California instead of France and Italy in these paragraphs adapted from the Encyclopedia Britannica; and substituting San Luis Obispo to San Diego for "Nice to Spezia," Oceanside and Encinitas for Mentone and Bordighera we have a veritable picture of the California Coast, along which is springing up, in spots, the name, "California Riviera," applied by certain far-seeing subdividers to their own particular part of town. These men are right. But we hold that, like Beverly Boulevard in the municipal district of Los Angeles, short, unconnected pieces of it will eventually unite to form a glorious whole.

As in the Riviera di Ponente and the Riviera di Levante, a railroad runs close along the shore of California for this

particular stretch. South of Los Angeles the Santa Fe, and north, the Southern Pacific, but both, as overland lines, bring "tourists and convalescents" from all America to spend the winter. We have the "string of little towns which stretch from one end of our Riviera to the other." But here, two other elements come in to end the likeness to the Mediterranean coast. Before the tourist rush began to make subdividing a profession, our little towns were far apart and they have still no thrifty, large, producing country back of them. Second, our chain of little towns is being strung with new beads deliberately by town and city planners and the visitors, in fast increasing numbers, come back and buy a home and settle down.

is as fine a group of date palms as can be photographed at Bordighera, and the great vineyards of northern Yolo County vie with those of France. North does not mean cold, in California. Redwood City has as equable a climate as San Diego. East, the high Sierra gives us our winter sports and snow, but its highest point is in the south, Mt. Whitney, near the aqueduct that brings Los Angeles her water; and north of Lake Tahoe is the lowest mountain pass.

The natural beauty of the California Coast is as evident along the redwood trail as it is at Monterey or Moro. The "ruined towers" of California's Missions are found along El Camino Real, not only on the Coast we call the Riviera, but around The Bay, at Santa Clara, San Jose, the oldest town the Spanish gave us, and as far north as Solano, the sunny spot.

It is the closeness of the protecting mountains to the sea, the railroad running along the shore, and the towns and villages that welcome tourists and deliberately prepare for visitors, that are making this the Riviera of America today.

Therefore, it behooves us in our Regional and County Planning Commissions in this section of the state that levels out between the mountains and the sea, to unite in this inevitable purpose: building something uniquely beautiful. Calling together not only the engineers and landscape architects, but the town councils, the hotel men, railroad officials and our bankers to plan and balance the whole Riviera here developing so that each little town, all the beaches and the cities on the breezy bluffs shall fulfill their manifest destiny.



A street and a hotel on the European Riviera.

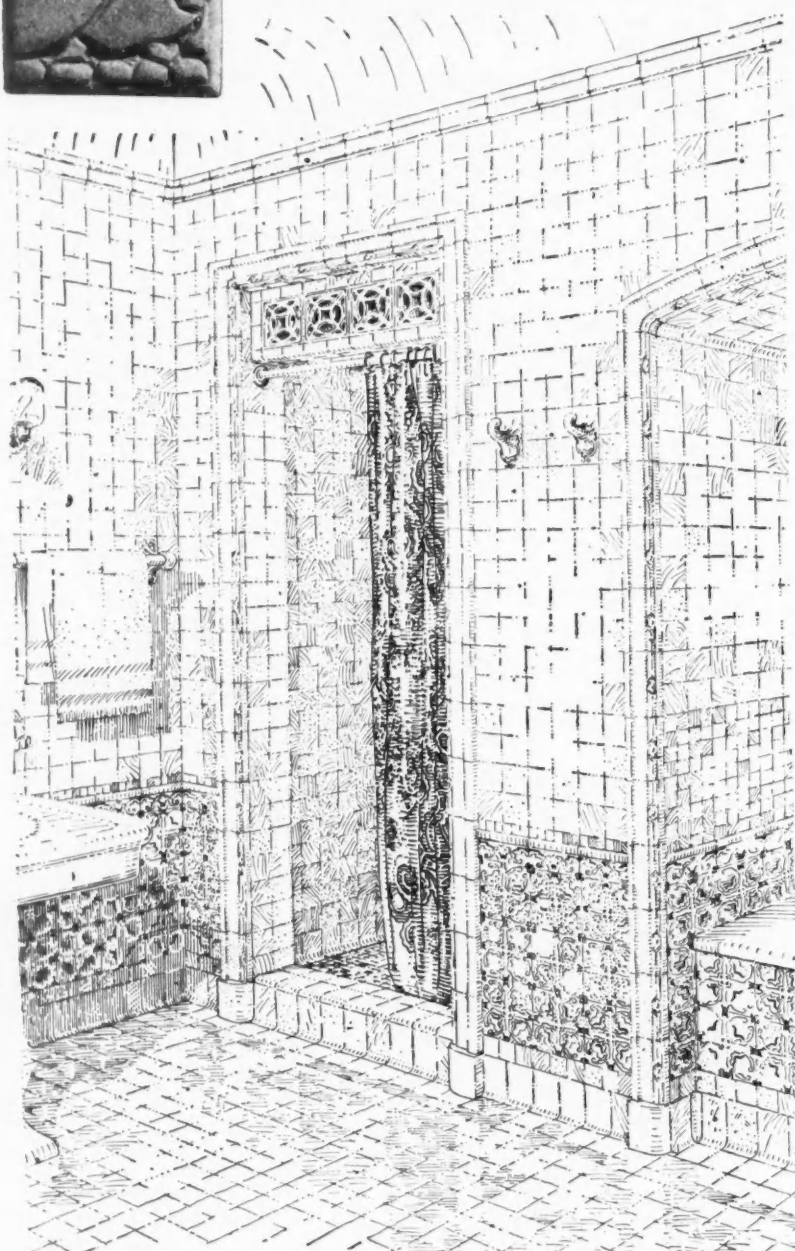
All California lies north and east and west of this little strip of Riviera. "Palms and pomegranates" grow most beautifully at Fresno. "Roses, hyacinths and violets," that the record boasts as growing near Mentone, grow in equal beauty and profusion around San Francisco Bay. In the park of the State Capitol at Sacramento

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Architectural Club Meetings

PASADENA ARCHITECTURAL CLUB

THIS month will see the rebirth of the Stickney Memorial School of Art as the star activity of the Pasadena Architectural Club. An institution in name only, buffeted about through the years, operating now and then,—mostly then,—with a career resembling the trajectory of a roller coaster, it is now distinctly on the upward trend. Like a snowball gathering bulk and momentum as it goes, like—well, like Topsy, it just “grewed.” The Architectural Club claims distinction for merely the initial impetus. More and more personalities and groups of art workers have become interested until it seems as if all of the worthwhile people and organizations of Pasadena are enthusiastically pushing the school.

The work of the Architectural Club in the realm of art began with a life class, which has been very successfully carried on for over a year. 150 students have joined it. With its hand on the pulse, its ear to the ground,—and so on,—the committee in charge sensed a demand for much bigger things. There seemed to be a surprisingly large number of people interested in art study. Whether they would or no, the Club seemed destined to create an art school.

Alson S. Clark most generously stood ready to take the lead as director. M. R. Gavaza, with unbounded enthusiasm, a zest for work, dreamer of dreams that seem to come true, his head in the clouds and feet on the ground, came to devote all of his time to the school. He has helped to build up a faculty of artists who are in the front rank as teachers of the art of today. Conrad Buff, Laurence Murphy, Arthur Millier, Pasquale C. Manuelli, Norman H. Kamps, Harry A. Schoeppe, Eleanore M. Armstrong and L. Grace McLean are the instructors.

In all of this flair for art, architecture has not been forgotten. An atelier for the study of architectural design has been started with an encouraging number of registrations. Roy B. Parkes is directing this work and great things are expected. It would be well to watch this activity. Unless we are very wrong, some startling surprises are in store. Our experience leads us to think that anything might happen!

Combining art and architecture and all things allied thereto will be a series of lectures directed by Joseph L. Brady, who has assembled a select group of speakers, each an expert in his subject. Teachers in the public schools who attend the complete course will receive credit for the work as they do in university courses. The modern woman who would be fully informed on such things as furniture, interior decoration, and garden architecture will welcome the announcement of these lectures.

The Pasadena Architectural Club offers these opportunities as its contribution to the cultural life of Pasadena.

MARK W. ELLSWORTH,
Treasurer, Pasadena Architectural Club.

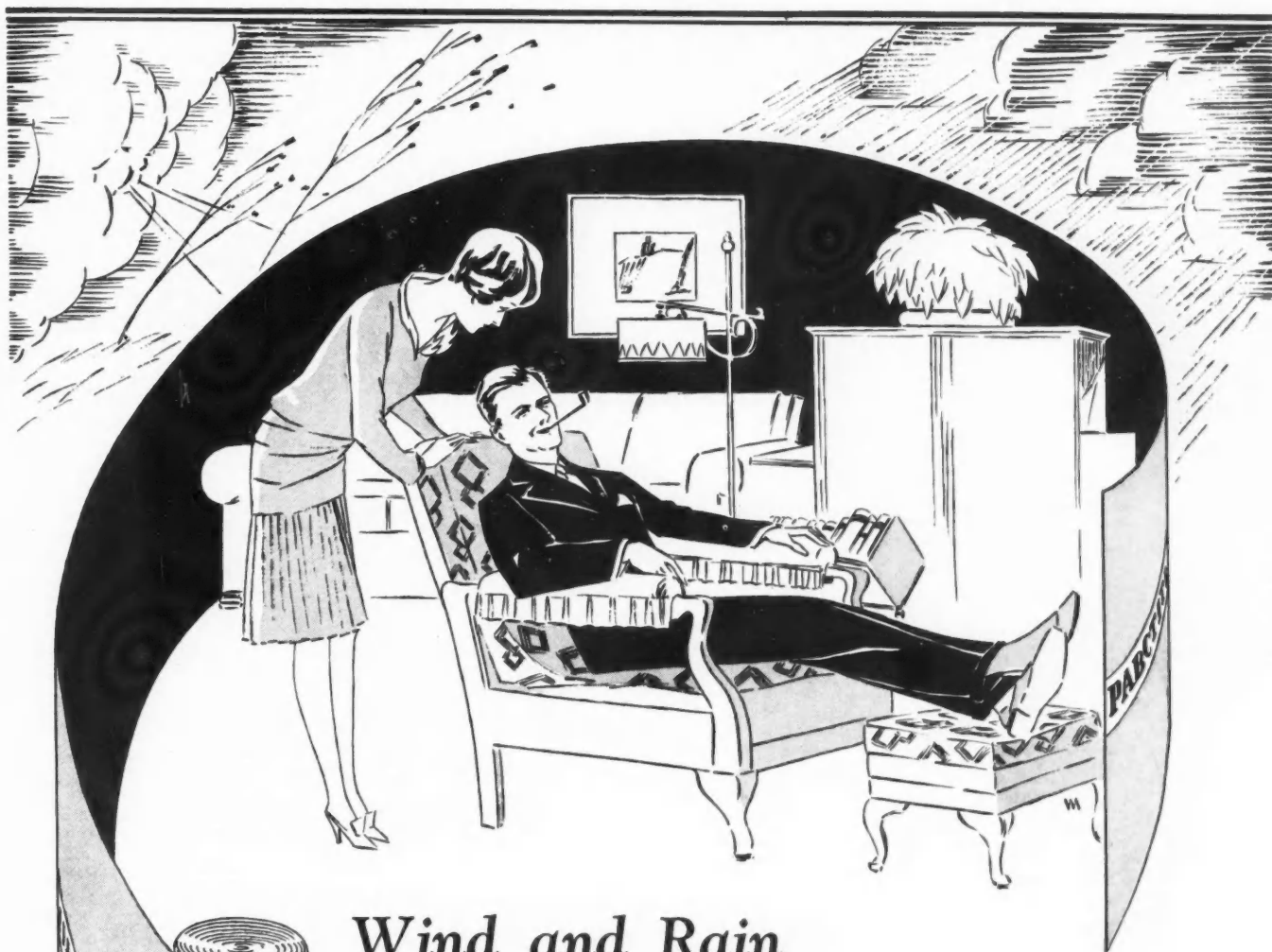
JOB PSYCHOLOGY

By VERNER B. McCLURG, Architect

THE intricate details of even a simple construction problem are little realized by the general public. It is only by personal experience of the individual in a definite project that the intricacies and ramifications come to light to either overwhelm or be calmly disposed of according to the personality and clear-sightedness of the individual involved.

It is an interesting study in human mentalities to follow through the reactions of mind throughout the entire planing and construction of a building project. To the architect, whose every day service comprises the contacts necessary to the planing and supervision of structure for various clients, these reactions to a certain extent seem to group themselves automatically. Not in definitely outlined divisions but rather in closely related groups of similar characteristics.

For better illustration of the point in view let us assume that we are considering several residential projects because this type of construction demands a closer contact between owner and architect. The obvious reason for this is that the elements involved touch upon all



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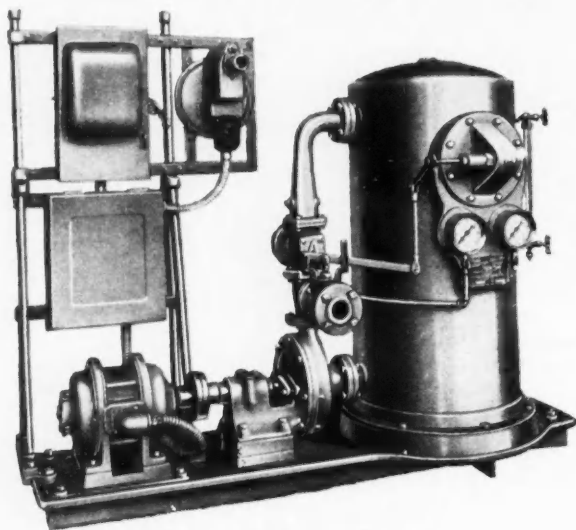
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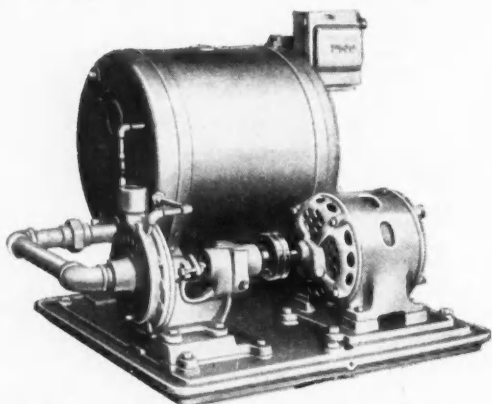
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the social and personal endeavours of an entire family which is to live in the completed dwelling. Often, each home is contemplated as the fulfillment of an individual, long suppressed dream or more often a collection of all the various dreams of the future occupants. Here is where the character study begins.

It usually becomes plainly apparent, during preliminary interviews and the preparation of working drawings, who is the dominant personality of the family under consideration. Sometimes the father. Often the mother. Occasionally a grown child. To the architect fall the combined tasks of friendly advisor, mediator, and final arbiter of conflicting points of view of various personalities.

So many divergent traits and inborn characteristics are brought to the surface, generosity-greed; caution-carelessness; pride; ambition; dominance; the power of reason; the virtue of compromise; the affliction of obstinacy; the laxity of purpose; the conceit of self, and many more. No off-hand task to compose and apply to concrete problems such an array of human thought. One of the payments which accrue to the architect but cost the owner nothing is the successful working out of what may be called the "job psychology," that continued plan of thought which brings about an illusive harmony throughout the progress of the work and a happy conclusion thereof.

It isn't easy to explain that a pet recessed cabinet cannot be placed in a wall because of a bent pipe which has no other place to go than in that identical wall, to point out tactfully that the headroom would not be sufficient for a closet under the stair landing, to advise against the incorporation of all of a dozen or more items contained in a collection of pictures cut from various magazines and for the most part individually out of scale or totally out of reach in the contemplated structure. The incorporation of most of the desired elements into a satisfactory whole comprises no small task.

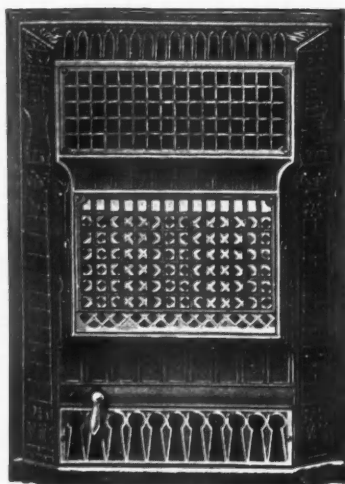
A building project of the kind mentioned need not be a source of worry and strife. Like many other endeavours, the first attempt is by far the most difficult. Prospective home owners are usually besieged by the harrowing recitals of the particular difficulties encountered by all of their friends and collectively these seem overwhelming. Of course the underlying causes of the troubles are never gone into. By the second or more project the difficulties seem to have shrunk due to a better understanding of the whole proceeding involved and the valuable lessons taught by the initial attempt. The only difficulty or danger existing from then on is that the successful owner may be over-confident and forget that no two jobs represent identical conditions of handling and that his secret decision to play a lone hand on the next one may cost him much in money and peace of mind. Far better for him to continue his patronage of his two assistants the architect and the contractor. If the first job went well under their tutelage he has a reasonable assurance that the next will be as good or better. As a lone hand he is gambling with his money. With one successful effort to his credit with the help of competent architect and contractor his chances of future results with the same allies are pretty well established. If he is proud of the results obtained he would do well in recommending his co-workers to his friends. It is in such a manner that the architect builds up his practice and through the latter the contractor obtains his commissions.

ARCHITECTURAL COMPETITION

Announcement was made this week by officials of the Monolith Portland Cement Company of California of the selection of judges for the small home competition for architects, architectural draftsmen, students and others who can qualify, the event being staged by the Monolith Portland Midwest Company, an affiliated concern.

Architects who will serve as judges are Arthur A. Fisher, Merrill H. Hoyt, and Donald O. Weese of Denver; Walter E. Ware of Salt Lake City, and Thomas R. Kimball of Omaha. Richard S. Requa of San Diego, is serving as professional advisor. The Monolith officials announced further that the competition is being sponsored by the Denver, Omaha and Salt Lake chapters of the American Institute of Architects, and that hundreds from southern California and the Pacific coast have entered already.

Included among the prizes are extended trips abroad and in this country, cash, and copies of Mr. Requa's book, "Old World Inspiration for American Architecture."



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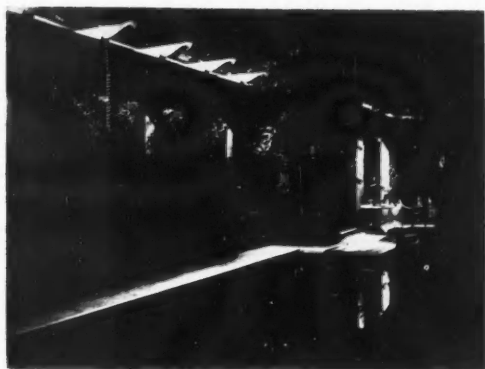
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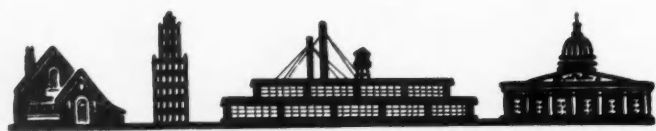
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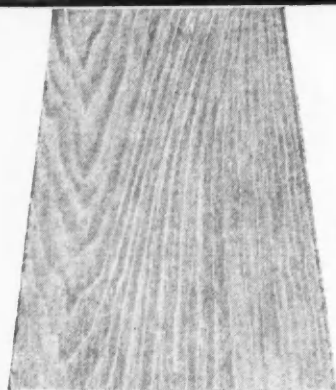
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Beech or Birch

"Ma Chère Muriel"

(Continued From Page 49)

roadsides, with tragic eyes, and bundles, and large families. Then there is that broken-winded horse struggling unpitied up the steep Florentine hill. Nor is she seemingly conscious of the distress likely to be engendered in the reader by her accounts of the artist husband left entirely without sympathy in state of acute mental suffering. Not scrupulous about maintaining her dignity in the eyes of the reader, she records fits of unreason and uncontrolled excitement. Her men friends are her best help in these moments, supplying her with food, or a scolding, or some object of interest to distract her mind, and she rewards them with a touching gratitude. Describing Norman Douglas's chuckle, an overwhelmingly physical effect is piled up, under which the intended significance lies flattened, feebly struggling to extricate itself, and join in with the ringing of church bells under starry skies. Her dislike of the harp one accounts for by surmising this instrument is associated with ideas of heaven forced too insistently on her in childhood, and subconsciously resented, as seems shown in the several flip-pant references to heaven. Its profusion of gilt and curves also may not have been congenial to her decorative sense. Most enviable listener at those midnight concerts seems the music-loving, crabbed old gentleman next door. One sees him in his solitary room, leaning up against the pillows in a dim light, or bending over the hearth by a low fire. In the studio itself the beauty of one's hosts, the fascinating complications of the hostess's attire, the behaviour of distinguished guests, might have prevented the complete abandonment that music requires.

"Ma chère Muriel," says Jacques Thibaud, famed violinist; "ma chère Muriel," says Sczymanowski, exquisite composer; "ma chère Muriel," says Diaghilev of the Russian Ballet; "my dear—if I may call you so—my very dear—child," says Henry James; "American girl," says Norman Douglas brusquely, thereby conveying affection (all through the book he is shown as a person pretending); "Je vous adore!" says the amorous Eugene Ysaye. Adorned with these distinguished masculine endearments, Muriel Gurdon Draper presents herself to the reader, as adorned with the many colors and jewels of her curious turbans, she may have looked forth from her box or stall at Drury Lane or Covent Garden for the wonderment and admiration of the house.

Not "ma chère Muriel," but "you are mad!" says the young artist husband, refusing or unable to adapt himself to her mental agilities and complex viewpoints, and (while acknowledging him artistically deep and splendid) she punishes him by assigning him in the narrative only meaningless or unpleasant actions: picking up the newspaper from the cold early morning doorstep, putting logs on the fire, frowning disapprovingly at visitors, saying unamiable farewells, meanly refusing to take his due responsibility for an awkward guest. One small gracious action she allows him—when feeling miserably ashamed of himself after going through with his wife the drawers of the three Italian servants in search of a missing jewel, he does penance by sitting up in the dark Italian garden to let them in after their evening at the cinema.

Their London musical life ends as it began, with Arthur Rubinstein playing the Hammerclavier sonata. Sole feminine element amongst nine men celebrities all, save one, musicians, Muriel Draper entertains and listens to music through the night for the last time in her London home. "The golden era was ended," she writes sadly. But the reader is not greatly infected with this sadness. For him the gold remains (going off excitingly to America). He waits confidently for more.

A minor amusing feature of the book is its many mistakes, due perhaps, to the writer's confessed lack of patience. A mysterious titled person, "Lord Rendel," resides in a song; a French strain is suddenly inflicted upon the Irish nurse; Henry James and a horse called Jerry M. are both of "endearing antics." Some sense of righteousness prevails, though once there seems a half-intent to cast a glamour over a thing in essence terrible. One likes that picture of her father, his check refused, the prospects of a holiday endangered, smiling down to reassure a radiantly expectant little daughter.

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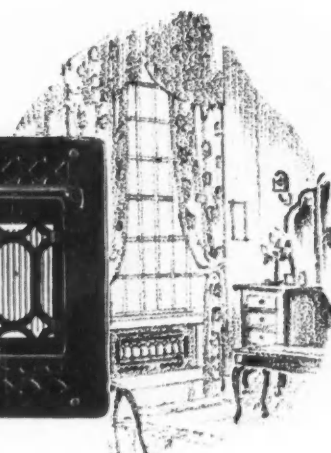
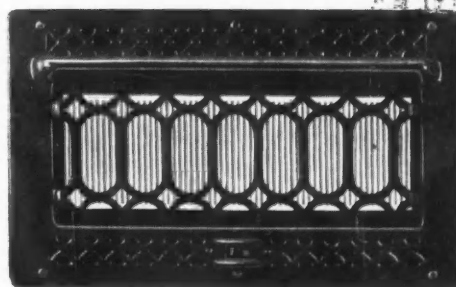
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Wall Opening.....	23 $\frac{5}{8}$ in.	13 $\frac{5}{8}$ in.	3 $\frac{1}{2}$ in.
Overall Dimensions.....	25 $\frac{3}{4}$ in.	15 $\frac{3}{4}$ in.	4 $\frac{3}{4}$ in.

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Equipped with single-heat switch built into frame.

Finish—Antique Bronze or Ivory Vitreous Enamel optional. Baffle Plate to match finish optional.

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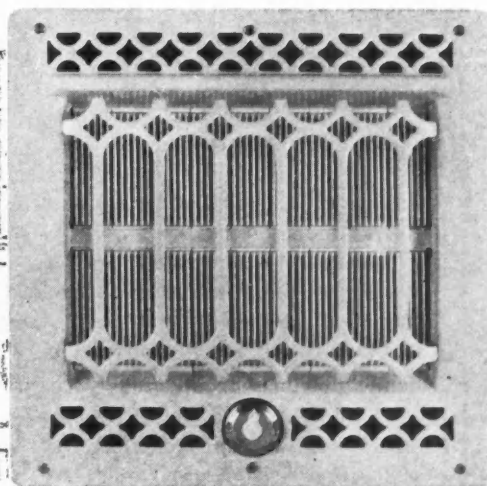
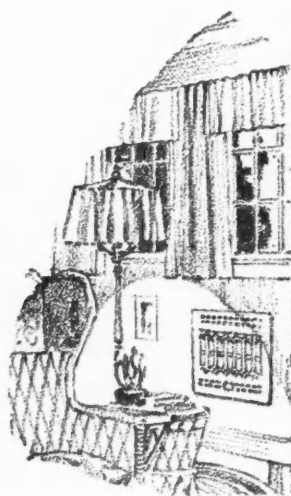
	Width	Height	Depth
Wall Opening.....	22 in.	22 $\frac{1}{4}$ in.	4 in.
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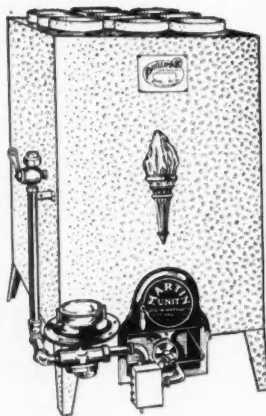


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EXHIBITION OF DECORATIVE PAINTINGS

By JULIAN ELLSWORTH GARNSEY

DURING the first two weeks of October the exhibition in the Exhibition Rooms of the Architects Building, Fifth and Figueroa Streets, Los Angeles, will consist of the work of Julian Ellsworth Garnsey, mural painter. Sketches in color for the painted decoration of walls and ceilings and photographs of executed work will be shown.

Mr. Garnsey is in the second generation of decorative painters in his family. His father, Elmer E. Garnsey, was entrusted with the decoration of many important buildings in the East, including the State Capitols of Minnesota, Iowa, Wisconsin and Rhode Island, New York Custom House, St. Louis Public Library and the Guaranty Trust Company of New York. The younger Garnsey was assistant to his father for ten years before the war. He had been trained in architectural design at Harvard, and in painting in Paris as the pupil of Jean-Paul Laurens and Richard Miller. From 1915 to 1917 he was President of the Art Students League of New York, then the largest art school in the world.

During the war Mr. Garnsey served as Captain of Field Artillery in the famous First Division, A.E.F., and was decorated with the Croix de Guerre. In 1919, after being discharged from the service, he came to southern California. Since that time his commissions have included the decoration of the Automobile Club of Southern California, Hotel Del Monte, Central Library Building of Los Angeles, Bank of Hawaii, Honolulu, and the new Auditorium and Library of the University of California at Los Angeles, and other important buildings.

Mr. Garnsey has taken as his field the proper decoration in color and ornament of the plaster surfaces of monumental buildings. He feels that the mission of the decorative painter is to carry the thought of the architect to its logical conclusion in his work. Having been trained as an architect, he thinks in architectural terms. He uses ornament only in the amount and character dictated by the remainder of the architectural design of the building. He does not make the mistake of considering his work as the most important feature of a building, but regards it rather as only one of the component parts, to be held rigidly in place in the general ensemble. An example of his method is found in the decoration of the entrance vaults of the Auditorium Building at the new University of California at Los Angeles. Here the problem was to show twelve life-size figures of leaders of thought, ancient and modern, which should take their place in surroundings of brick and stone on vaults of an unusually difficult shape to fill. The solution was found in keeping the lines of the figures in severest outline and silhouette, and in surrounding them with painted architectural canopies of brick and stone around them. The final effect is in no way naturalistic, but is conventional and studied to a point where no line might be omitted without damage to the harmony of decoration with surroundings.

Mr. Garnsey's greatest success has come from his treatment of large color fields in great buildings. By long experience he has the faculty of being able to select colors from small samples which will be harmonious when expanded to the dimensions of large interiors. For that reason, he has been retained by many architects to set the color schemes of practically all materials entering into the fabric of the buildings in which his decorations are to go. He has chosen colored stucco, colored acoustic plaster, decorative tile, roofs of various materials and marble floors and wainscots. His services along this line have saved his architectural friends time, trouble and not infrequently costly mistakes.

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The first essential to human life is food. The next, and almost as important, is shelter—shelter for living, for business, for recreation. Architecture is the science and the art of building. Modern architecture undertakes the graceful balance of the utility of the present mechanical age with the heritage of beauty which foregoing ages have given us. The modern man does not care to live in a house or do business in a structure which is merely an archaeological reproduction of some building of a former age; he does not wish to forego all of the conveniences and economies of the machines and mechanical devices which mechanical science has put at his disposal. This is the material aspect and one which is easily defined. The other aspect, the aesthetic, is more subtle and not so easily described; for beauty is a state of mind rather than of being. It involves that intangible element called taste which is non-academic and not possible of definition by scientific computation or analysis. But it is fair to say that man's habitations must be more than mere shelter for his physical being and his machines. Account must be taken of those mental and spiritual qualities which differentiate him from the animal. And so, to repeat, the architect endeavors, in his work, to strike a happy balance between utility and beauty. He does not forget the machines which give physical comfort; and he does not disregard the aesthetic element which gives spiritual satisfaction.

(Prepared by Henry C. Collins)
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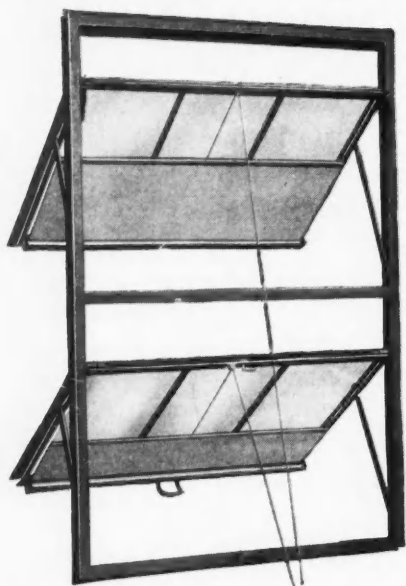
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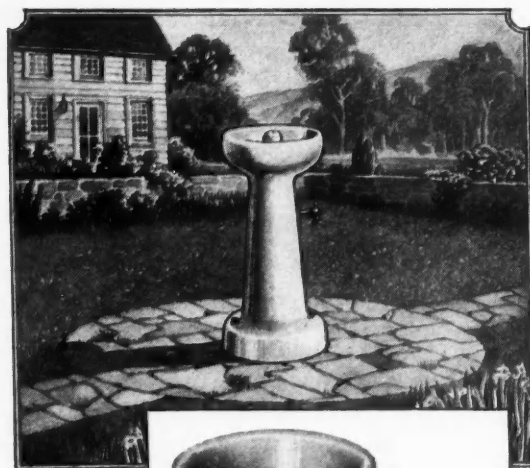
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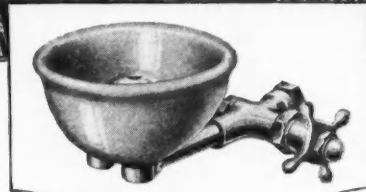
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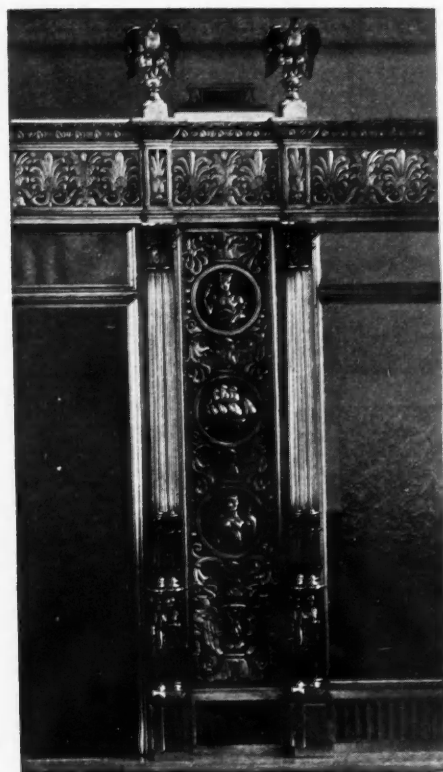
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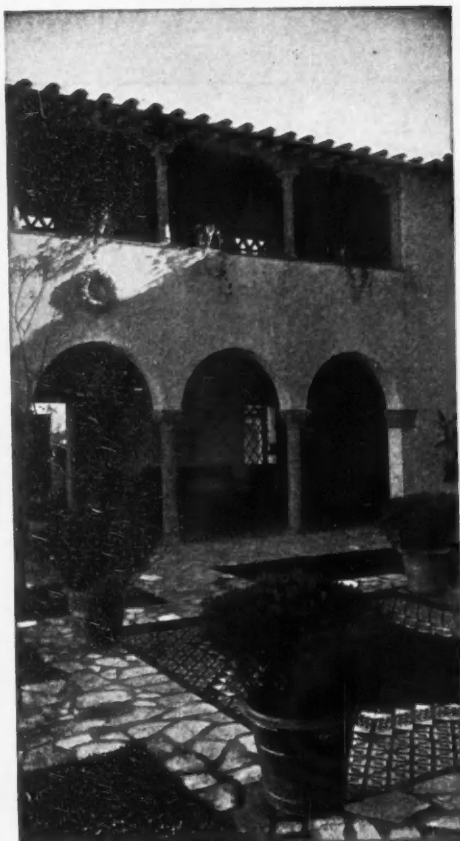
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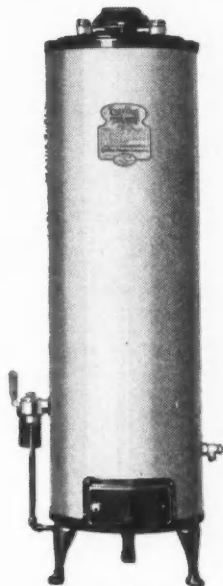
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No. 144

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Columbia IMPROVED Venetian Blinds



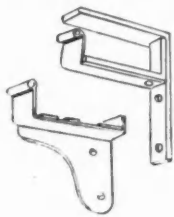
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SOLVING the problem of perfect light and air control—allowing an abundance of healthful, draft-free ventilation, with distribution of daylight through the entire open window area and eliminating sun glare to the degree desired.

Of almost indestructible permanence, the operating parts will give years of service so there is practically no upkeep cost.

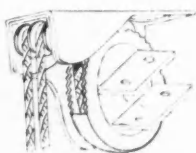
Columbia Improved Venetian Blinds are easiest to adjust and *silent in operation*. The window can be shaded exactly as desired—a quarter, half, three-quarters or the entire window.

New Mechanical Features



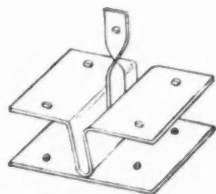
Installation Brackets

The entire blind with head rail can be slipped in or removed instantly by pressing down on the retaining spring. Two types are made—one for inside, one for outside casing.



Spring Gear Tilt-Lock

A positive locking tilt device. A slight pull on the cord releases the trigger and automatically relocks the tilt when tension is released by operator.



Anti-Sag Center Support

This patented feature prevents sagging or warping by giving extra support in the center for the longer top rails, without interfering with the angling of the Blinds. An exclusive Columbia refinement.



GARFIELD BUILDING, LOS ANGELES

COMPLETELY EQUIPPED WITH COLUMBIA VENETIAN BLINDS

CLAUDE BEELMAN, Architect

You'll want this book for your file

A. I. A. File No. 28-G

This folder gives complete specifications of *Columbia Venetian Blinds*, and also tells how they help to increase the daylight in the darker parts of rooms by as much as 100 per cent. For your copy address

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